NATURAL · MUSIC · SERIES

A·SHORT COURSE·IN·MUSIC

TWO

FREDERIC·H·RIPLEY
THOMAS·TAPPER

AMERICAN·BOOK·COMPANY
NEW YORK·CINCINNATI·CHICAGO

Frances Adams

NATURAL MUSIC SERIES

A SHORT COURSE IN MUSIC

BOOK TWO

BY

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NEW YORK ∴ CINCINNATI ∴ CHICAGO

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SHORT COURSE MUS. TWO

E-P 1

PREFACE.

The Short Course in Music is embraced in two books, and is designed for use in graded or ungraded schools in which a complete course is deemed unnecessary or impracticable.

In Book Two, as in Book One, familiar songs are made the basis of instruction. These songs are such as should be known and enjoyed by every pupil in the land, for in addition to the technical instruction which they illustrate they tend to establish a love and appreciation of music in all who sing them.

A few of the indispensable patriotic and home songs which appear as melodies in Book One are repeated here in full score. With these exceptions all the material is especially prepared for this book.

The teaching proceeds more rapidly and advances far beyond that of Book One; at the same time, the elementary steps are systematically presented so that older pupils may find it easy to grasp the subject even if Book One has not been studied.

The material is adapted equally for unchanged and changed voices.

The exercises for bass voice are equally useful for practice for unchanged voices, and all of the exercises are available for bass singers. The introductory exercises in part singing are simple chord progression, and are intended to accustom pupils to carry a lower part under the easiest conditions.

The fundamental basses which are written below, while in no way interfering with the upper part, afford training for pupils whose voices have changed, and cultivate the ear in the essential element of a purely bass part.

Printing the part exercises with the three upper parts upon one staff saves space, and at the same time brings all of the notes representing the chord under the eye at once. This has been found of great advantage to inexperienced teachers directing beginners, and also an easy means of making the harmonic progression evident.

Voice training and the elements of phrasing and expression are furnished in the group of solfeggios at the close of the book. These exercises are entirely independent of instrumental accompaniment, but the instrument will add greatly to the pleasure and profit of their use.

The purely drill exercises are arranged with a single line of accompaniment at the foot of the page. The accompaniment fits each of the exercises above, giving thus a large amount of material in a very small space.

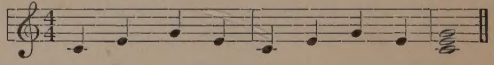
The theory contained in the footnotes is much condensed, yet it embraces all the essential elements of vocal music.

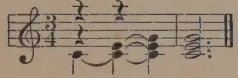
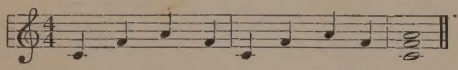
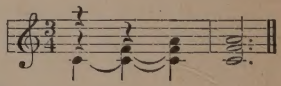
DIRECTIONS.

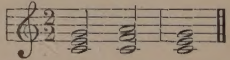
The teacher should select the most familiar songs for the first lessons, using the melody alone if the class is inexperienced in part singing.

The names of the characters, and the most obvious facts governing the representation, should be briefly touched on, but definitions should not be required.

When Section II is begun, the lessons should proceed in regular order and the teaching should be applied to the simplest songs.

When singing a chord exercise give each tone of the chord in succession several times before sounding the tones together; thus, 

or thus,  When the first chord is well sustained, practice the second one thus: or thus, 

Then the chords may be combined thus: 

The division of the class into parts for chord practice reduces the volume of tone. Inexperienced pupils notice this and try to remedy it by singing loudly with a coarse chest tone. To prevent this require the pupils to "whisper" the tones at first and reduce the volume until the harmony is just audible. As soon as the pupils hear the pure chord rendered in this way, interest is aroused and progress is assured.

Experience proves that the best way to direct the attention of learners to the notation is to require them to practice writing music, and that the surest way of cultivating tone perception is to practice oral dictation.

For the first, require the pupils to write from memory any of the simple songs they have learned.

For the second, sing or play simple combinations of tones and require the pupils to write what they hear.

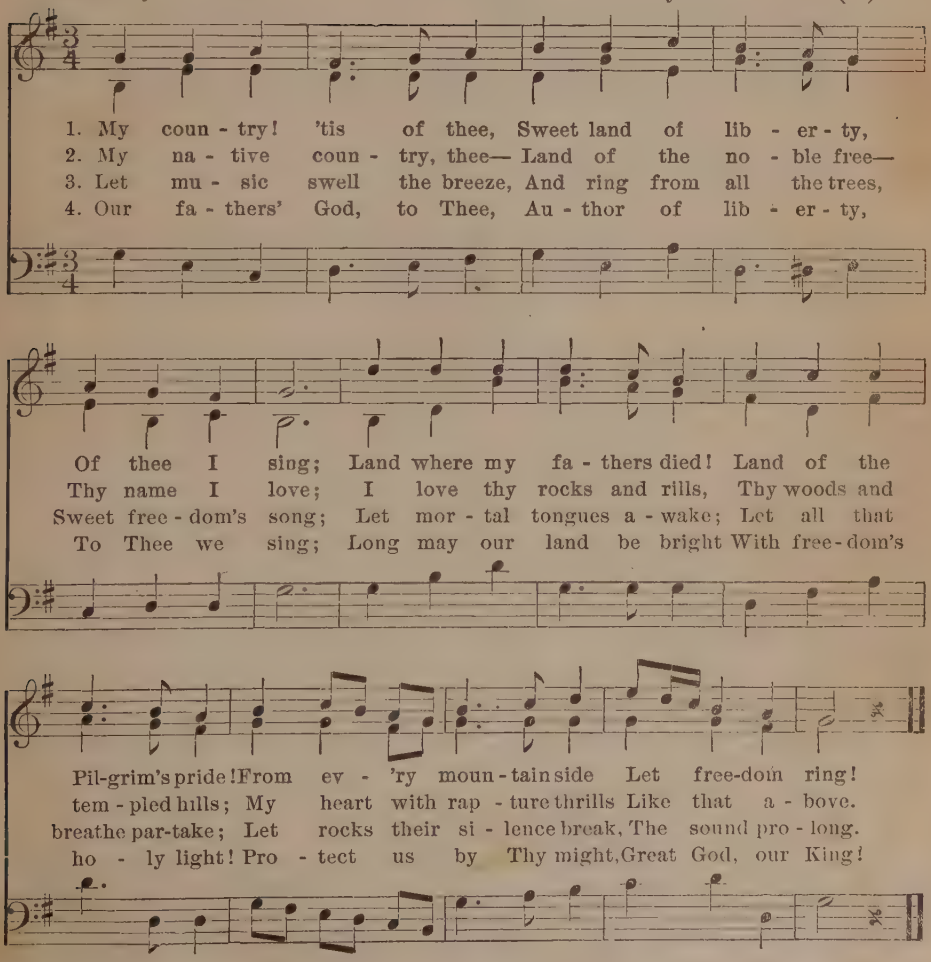
The lowest part in the songs on pages 8, 20, 22, 80, 81, 99, 139, and 147, is available for bass.

A summary of the theory will be found on pages 171–173.

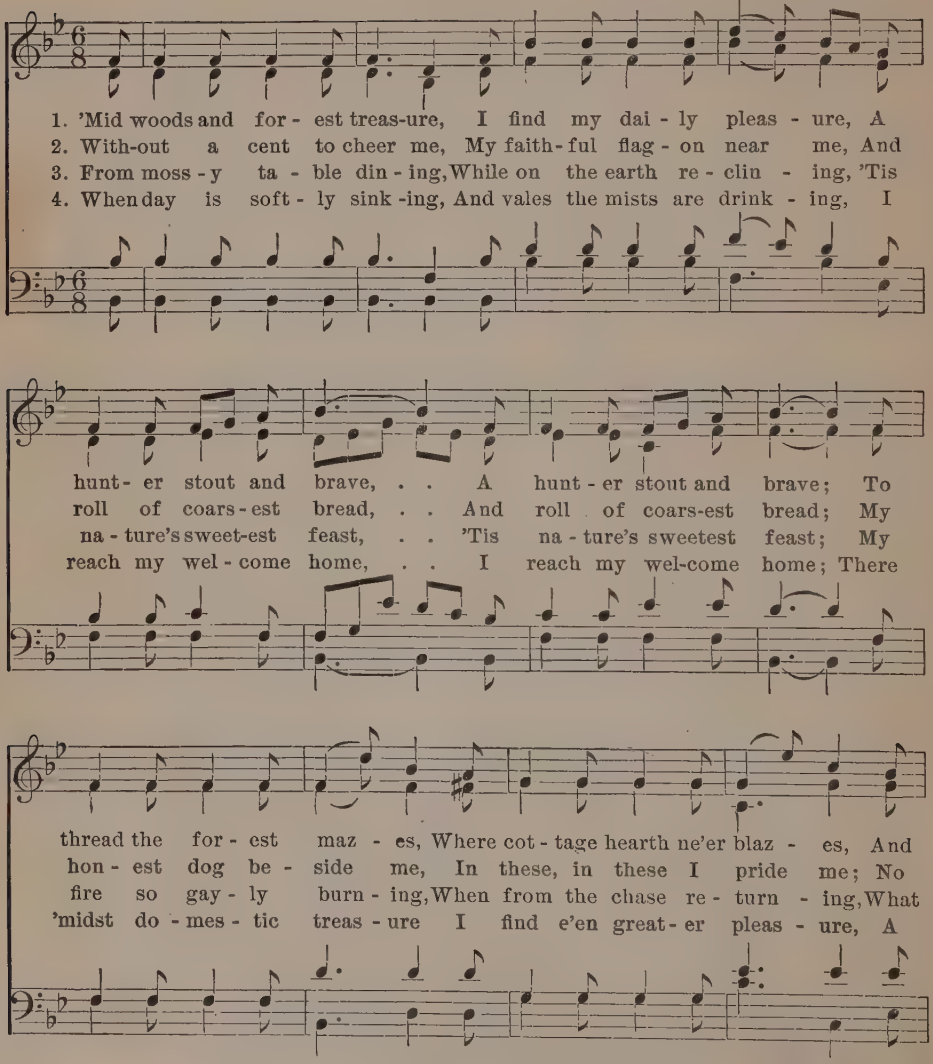
SECTION I.

America.

Words by S. F. Smith. Music by Henry Carey (?).


1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free - dom's
Pil-grim's pride! From ev - 'ry moun - tain side Let free-dom ring!
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light! Pro - tect us by Thy might, Great God, our King!

The Hunter's Song.

Words and Music by JOHN HULLAH.

1. 'Mid woods and for - est treas-ure, I find my dai - ly pleas - ure, A
2. With-out a cent to cheer me, My faith-ful flag - on near me, And
3. From moss - y ta - ble din - ing, While on the earth re - clin - ing, 'Tis
4. When day is soft - ly sink -ing, And vales the mists are drink - ing, I
hunt- er stout and brave, . . A hunt - er stout and brave; To
roll of coars - est bread, . . And roll of coars-est bread; My
na - ture's sweet-est feast, . . 'Tis na - ture's sweetest feast; My
reach my wel - come home, . . I reach my wel-come home; There
thread the for - est maz - es, Where cot - tage hearth ne'er blaz - es, And
hon - est dog be - side me, In these, in these I pride me; No
fire so gay - ly burn - ing, When from the chase re - turn - ing, What
'midst do - mes - tic treas - ure I find e'en great - er pleas - ure, A

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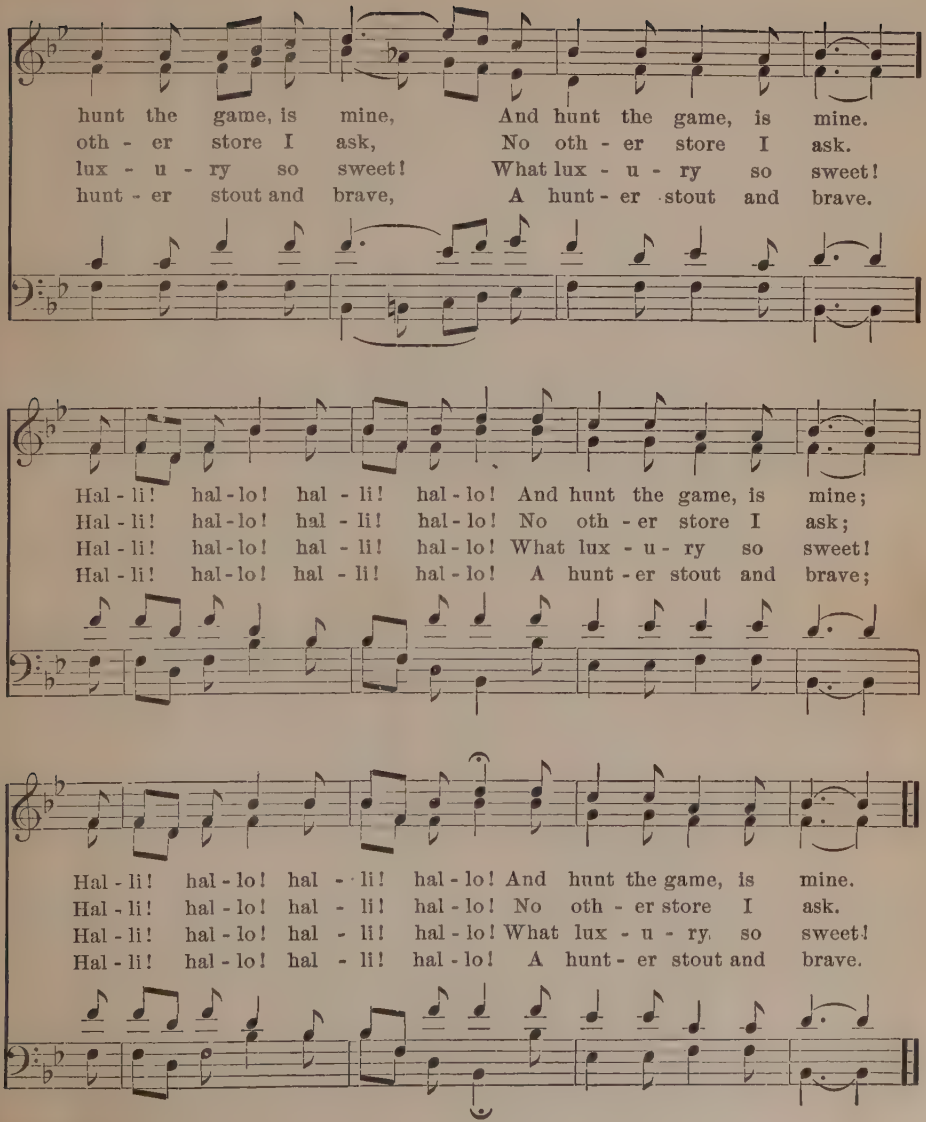
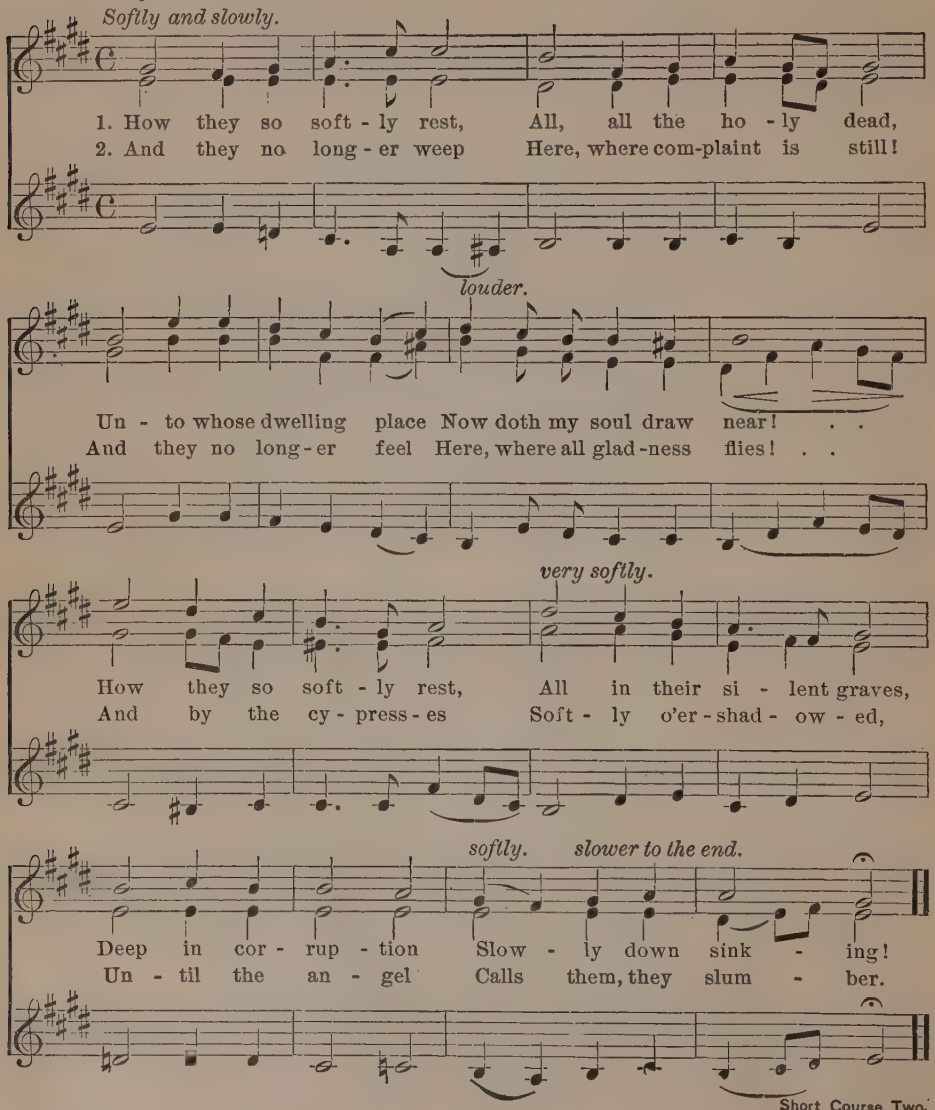
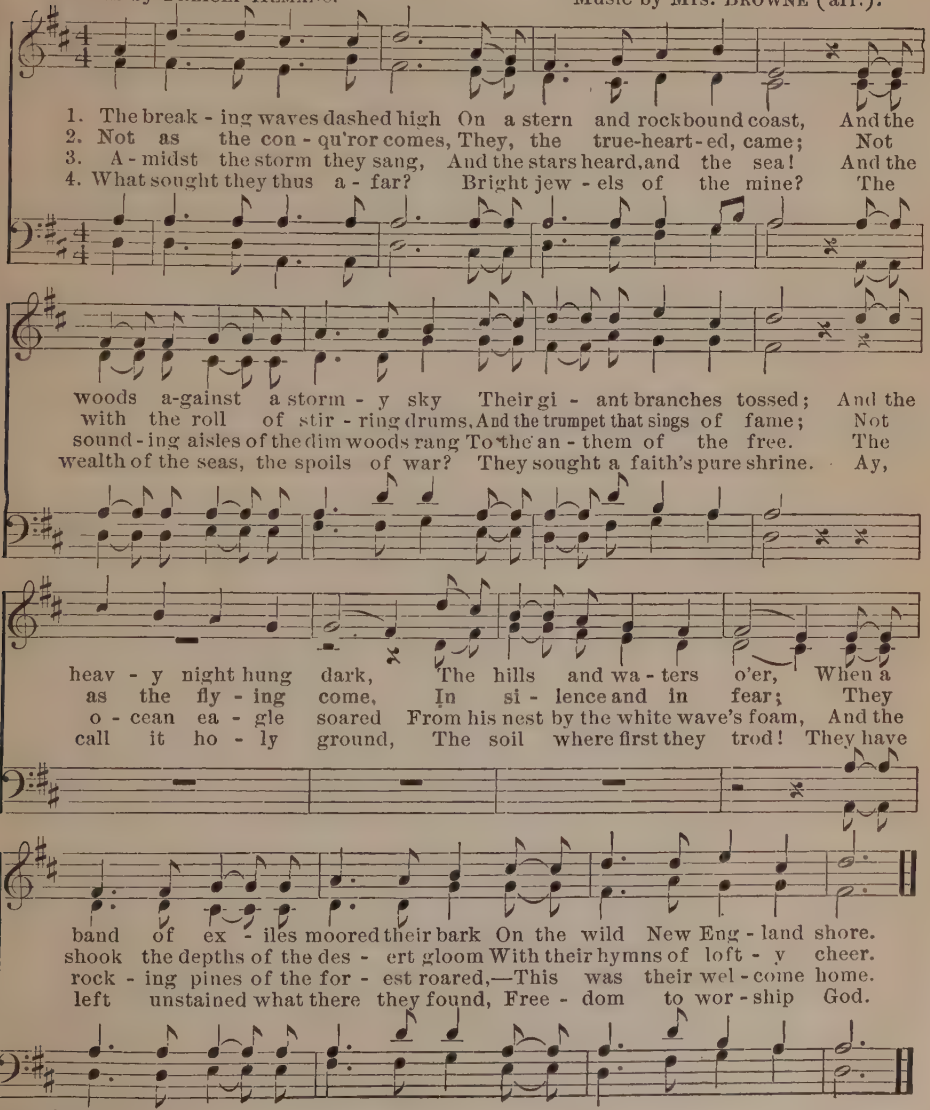

hunt the game, is mine, And hunt the game, is mine.
oth - er store I ask, No oth - er store I ask.
lux - u - ry so sweet! What lux - u - ry so sweet!
hunt - er stout and brave, A hunt - er stout and brave.
Hal - li! hal - lo! hal - li! hal - lo! And hunt the game, is mine;
Hal - li! hal - lo! hal - li! hal - lo! No oth - er store I ask;
Hal - li! hal - lo! hal - li! hal - lo! What lux - u - ry so sweet!
Hal - li! hal - lo! hal - li! hal - lo! A hunt - er stout and brave;
Hal - li! hal - lo! hal - li! hal - lo! And hunt the game, is mine.
Hal - li! hal - lo! hal - li! hal - lo! No oth - er store I ask.
Hal - li! hal - lo! hal - li! hal - lo! What lux - u - ry, so sweet!
Hal - li! hal - lo! hal - li! hal - lo! A hunt - er stout and brave.

How they so Softly Rest.

Words by H. W. LONGFELLOW. Music by W. T. DEANE.

Softly and slowly.
1. How they so soft - ly rest, All, all the ho - ly dead,
2. And they no long - er weep Here, where com-plaint is still!
louder.
Un - to whose dwelling place Now doth my soul draw near! . .
And they no long - er feel Here, where all glad - ness flies! . .
very softly.
How they so soft - ly rest, All in their si - lent graves,
And by the cy - press - es Soft - ly o'er - shad - ow - ed,
softly. slower to the end.
Deep in cor - rup - tion Slow - ly down sink - ing!
Un - til the an - gel Calls them, they slum - ber.

Landing of the Pilgrims.

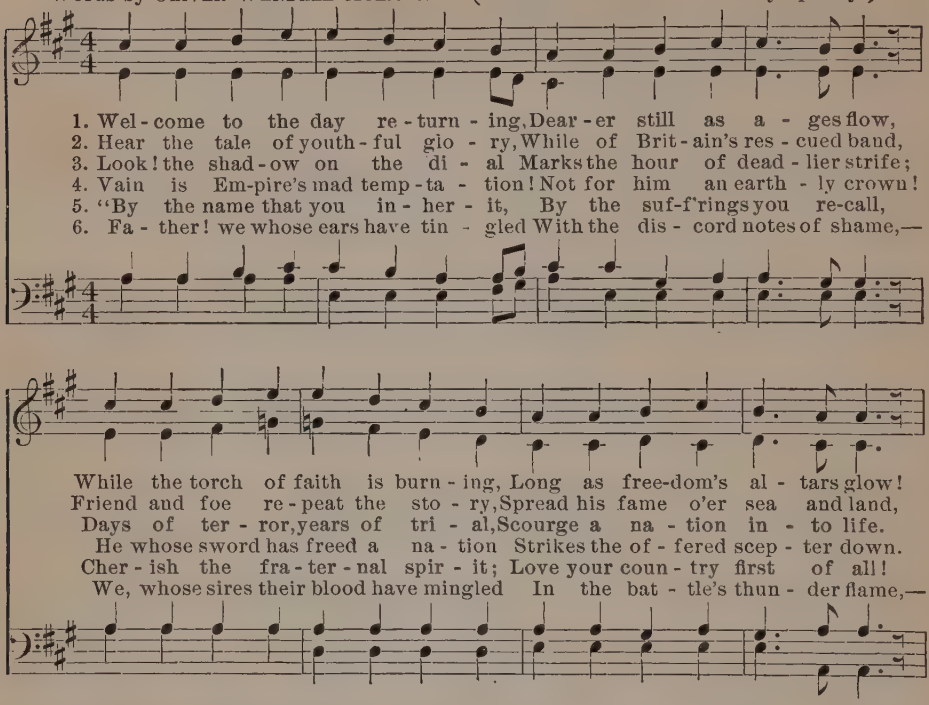
Words by FELICIA HEMANS. Music by Mrs. BROWNE (arr.).


1. The break - ing waves dashed high On a stern and rockbound coast, And the
2. Not as the con - qu'ror comes, They, the true-heart - ed, came; Not
3. A - midst the storm they sang, And the stars heard, and the sea! And the
4. What sought they thus a - far? Bright jew - els of the mine? The
woods a-gainst a storm - y sky Their gi - ant branches tossed; And the
with the roll of stir - ring drums, And the trumpet that sings of fame; Not
sound - ing aisles of the dim woods rang To the an - them of the free. The
wealth of the seas, the spoils of war? They sought a faith's pure shrine. Ay,
heav - y night hung dark, The hills and wa - ters o'er, When a
as the fly - ing come, In si - lence and in fear; They
o - cean ea - gle soared From his nest by the white wave's foam, And the
call it ho - ly ground, The soil where first they trod! They have
band of ex - iles moored their bark On the wild New Eng - land shore.
shook the depths of the des - ert gloom With their hymns of loft - y cheer.
rock - ing pines of the for - est roared,—This was their wel - come home.
left unstained what there they found, Free - dom to wor - ship God.

Ode for Washington's Birthday.*

Words by Oliver Wendell Holmes.

Music by Ludwig Van Beethoven.
(From the Ninth or Choral Symphony.)


1. Wel - come to the day re - turn - ing, Dear - er still as a - ges flow,
2. Hear the tale of youth - ful glo - ry, While of Brit - ain's res - cued band,
3. Look! the shad - ow on the di - al Marks the hour of dead - lier strife;
4. Vain is Em-pire's mad temp - ta - tion! Not for him an earth - ly crown!
5. "By the name that you in - her - it, By the suf-f'rings you re-call,
6. Fa - ther! we whose ears have tin - gled With the dis - cord notes of shame,—
While the torch of faith is burn - ing, Long as free-dom's al - tars glow!
Friend and foe re - peat the sto - ry, Spread his fame o'er sea and land,
Days of ter - ror, years of tri - al, Scourge a na - tion in - to life.
He whose sword has freed a na - tion Strikes the of - fered scep - ter down.
Cher - ish the fra - ter - nal spir - it; Love your coun - try first of all!
We, whose sires their blood have mingled In the bat - tle's thun - der flame,—

TERMS USED IN MUSIC.

Staff. G Clef. F Clef. Key Signature. $\frac{4}{4}$ Meter Signature.

Notes. Thirty-Second Note. Sixteenth Note. Eighth Note. Quarter Note. Half Note. Whole Note.

Rests. Sixteenth Rest. Eighth Rest. Quarter Rest. Half Rest. Whole Rest.

♯ Sharp. ♭ Flat. ♮ Natural.

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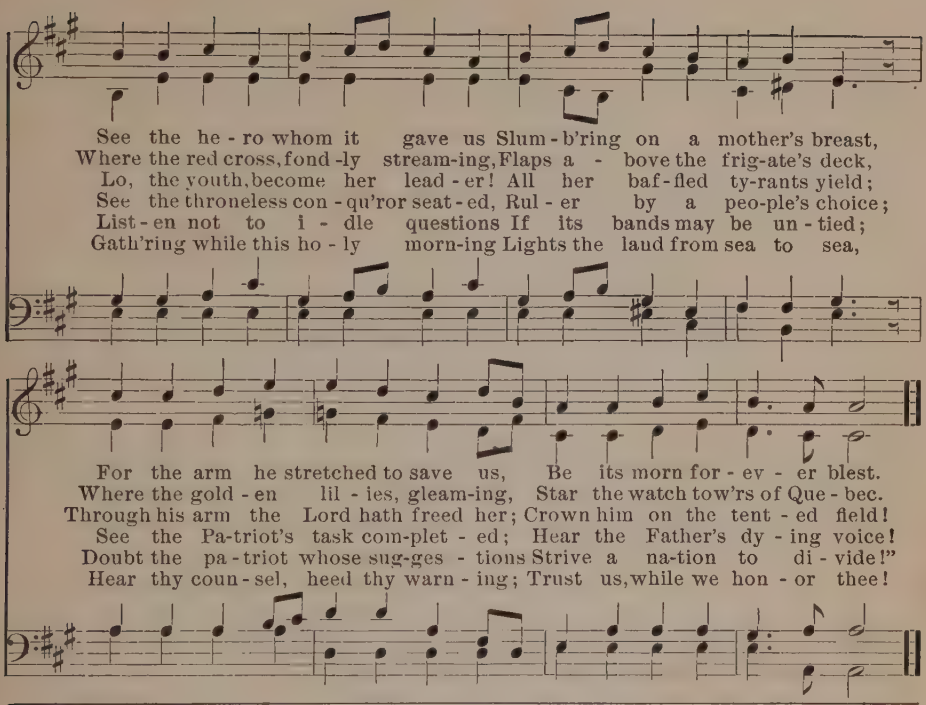

See the he - ro whom it gave us Slum - b'ring on a mother's breast,
Where the red cross, fond - ly stream-ing, Flaps a - bove the frig-ate's deck,
Lo, the youth, become her lead - er! All her baf - fled ty-rants yield;
See the throneless con - qu'ror seat - ed, Rul - er by a peo-ple's choice;
List - en not to i - dle questions If its bands may be un - tied;
Gath'ring while this ho - ly morn-ing Lights the laud from sea to sea,
For the arm he stretched to save us, Be its morn for - ev - er blest.
Where the gold - en lil - ies, gleam-ing, Star the watch tow'rs of Que - bec.
Through his arm the Lord hath freed her; Crown him on the tent - ed field!
See the Pa-triot's task com-plet - ed; Hear the Father's dy - ing voice!
Doubt the pa - triot whose sug-ges - tions Strive a na-tion to di - vide!"
Hear thy coun - sel, heed thy warn - ing; Trust us, while we hon - or thee!

The meter signature shows into how many parts each measure is divided, and also the note value for each part or beat. The upper figure shows the number of parts, and the lower figure indicates the note value. $\frac{4}{4}$ indicates four parts, each having the value of a quarter note.

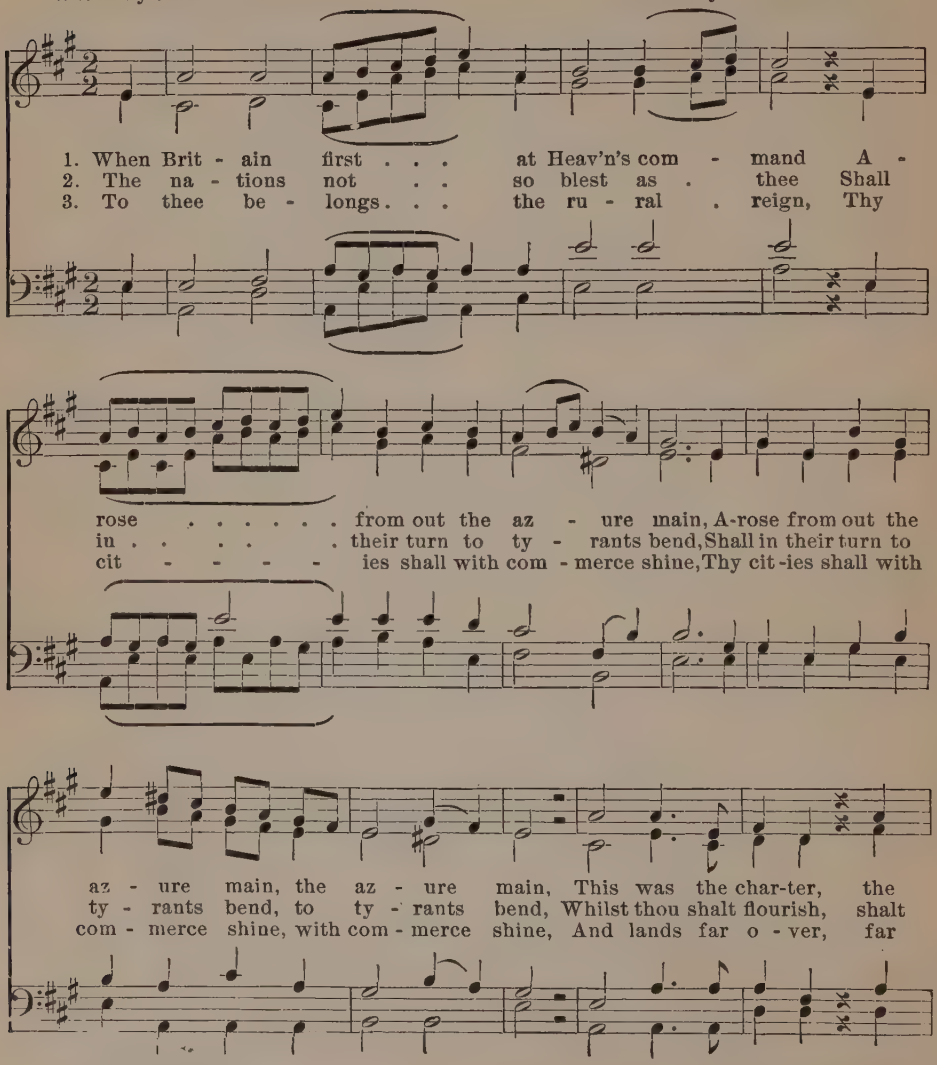
The meter signatures most used are $\frac{2}{4}$, $\frac{3}{4}$, C or $\frac{4}{4}$, and $\frac{6}{4}$, indicating two, three, four, and six beats or parts, respectively, in measures in which the quarter note represents the value of a beat;

$\frac{2}{8}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, indicating two, three, six, nine, and twelve beats or parts in measures in which the eighth note represents the value of a beat;

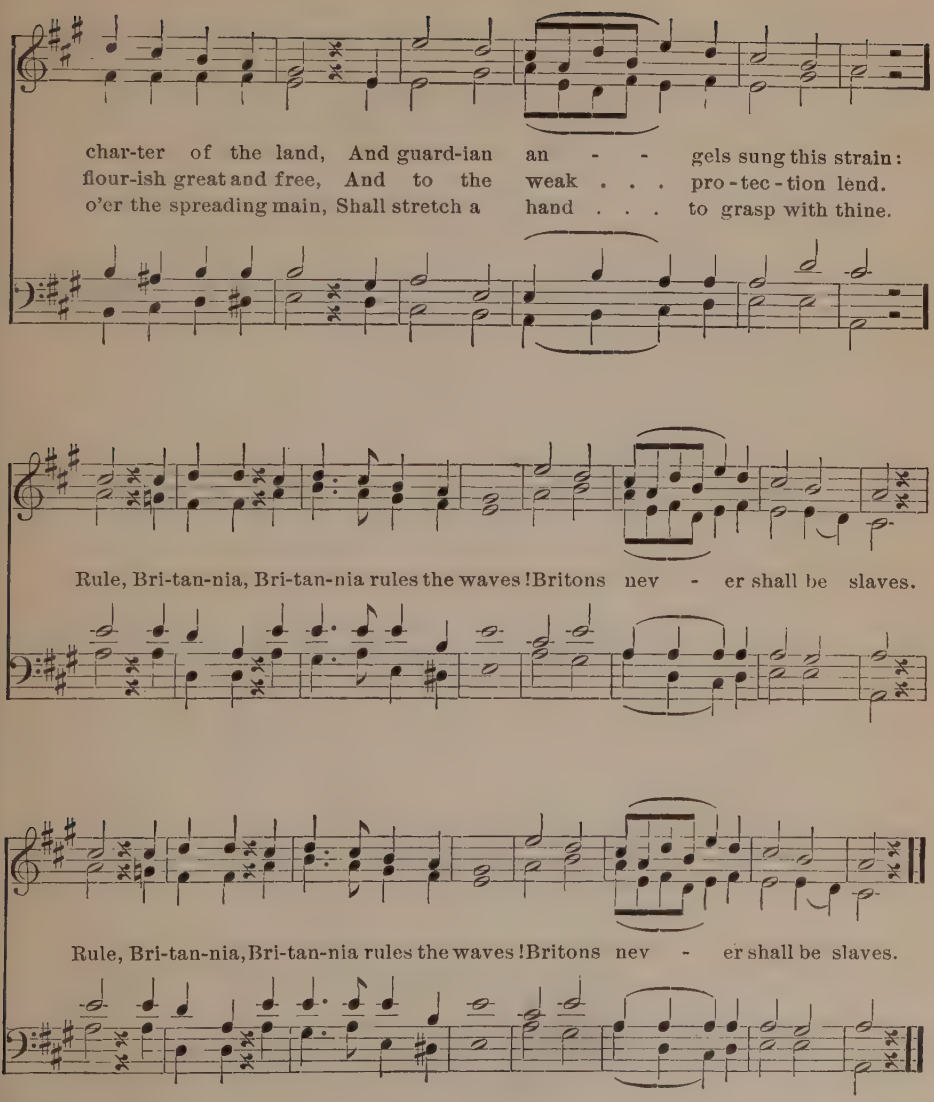
¢ or $\frac{2}{2}$, $\frac{3}{2}$, and $\frac{4}{2}$, indicating two, three, and four beats or parts, respectively, in measures in which the half note represents the value of a beat.

Rule, Britannia.*

Words by JAMES THOMSON. Music by THOMAS ARNE.


1. When Brit - ain first . . . at Heav'n's com - mand A -
2. The na - tions not . . so blest as . thee Shall
3. To thee be - longs . . . the ru - ral . reign, Thy
rose . . . . . from out the az - ure main, A-rose from out the
in . . . . . their turn to ty - rants bend, Shall in their turn to
cit - - - - - ies shall with com - merce shine, Thy cit-ies shall with
az - ure main, the az - ure main, This was the char-ter, the
ty - rants bend, to ty - rants bend, Whilst thou shalt flourish, shalt
com - merce shine, with com - merce shine, And lands far o - ver, far

* English patriotic song.

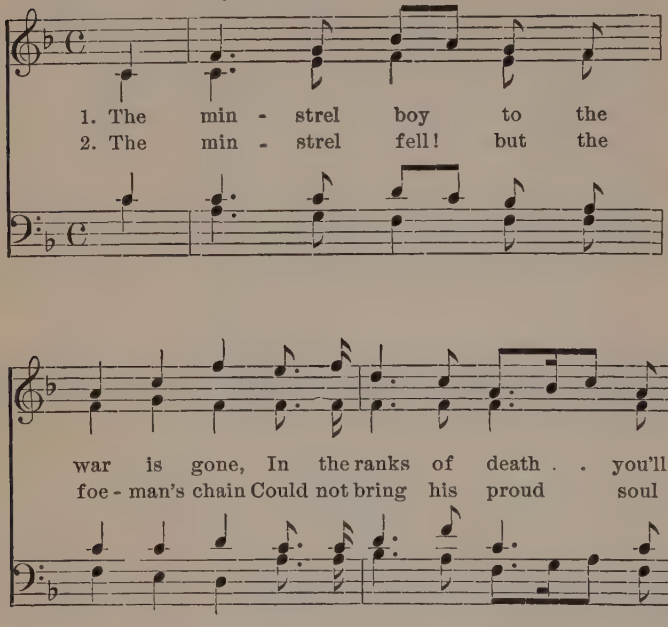

char-ter of the land, And guard-ian an - - gels sung this strain:
flour-ish great and free, And to the weak . . . pro-tec-tion lend.
o'er the spreading main, Shall stretch a hand . . . to grasp with thine.
Rule, Bri-tan-nia, Bri-tan-nia rules the waves! Britons nev - er shall be slaves.
Rule, Bri-tan-nia, Bri-tan-nia rules the waves! Britons nev - er shall be slaves.

The Minstrel Boy.

Words by THOMAS MOORE.

Irish Melody (arr.).

Moderate. Boldly and well marked.

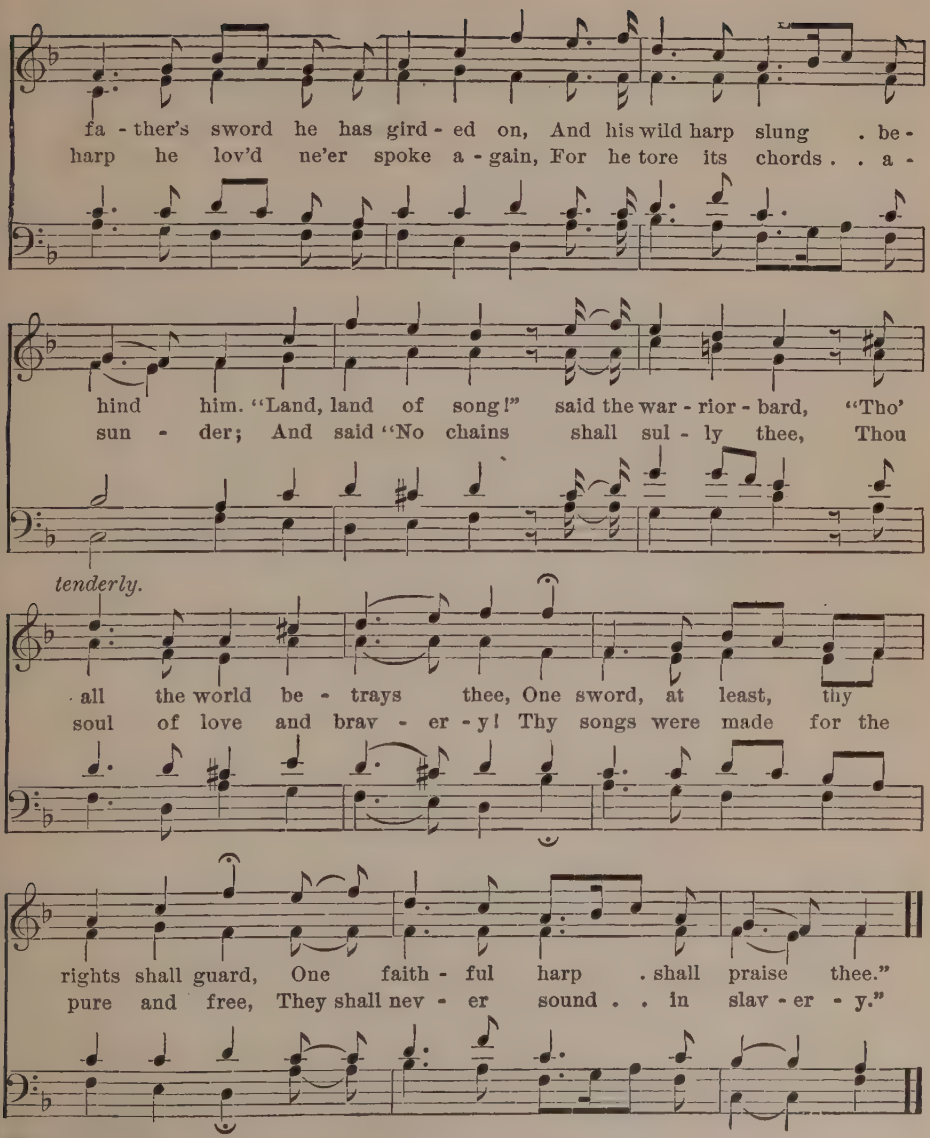

1. The min - strel boy to the
2. The min - strel fell! but the
war is gone, In the ranks of death . . you'll find him; His
foe - man's chain Could not bring his proud soul un - der; The

THOMAS MOORE.

The tone of rest, the tone about which all of the other tones in a tune are grouped, is called the key tone or keynote. Every one of the familiar songs in this book ends, in the melody, on the keynote of the tune, and most of the tunes begin on it.

It is the office of the key signature to indicate the position of the keynote upon the staff. For this we have the following invariable rule.

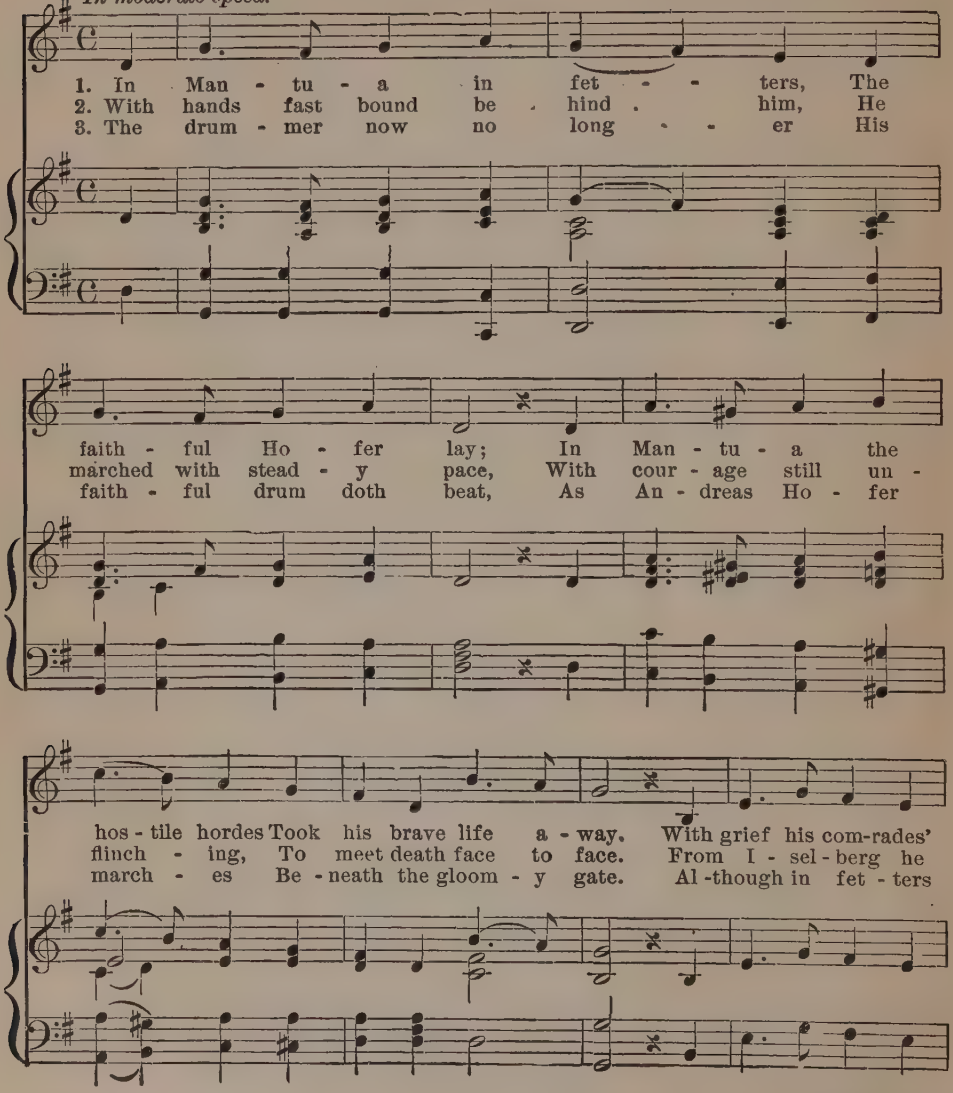
The sharp in the key signature farthest to the right is Ti or seven of the scale. Find Do by counting to it.

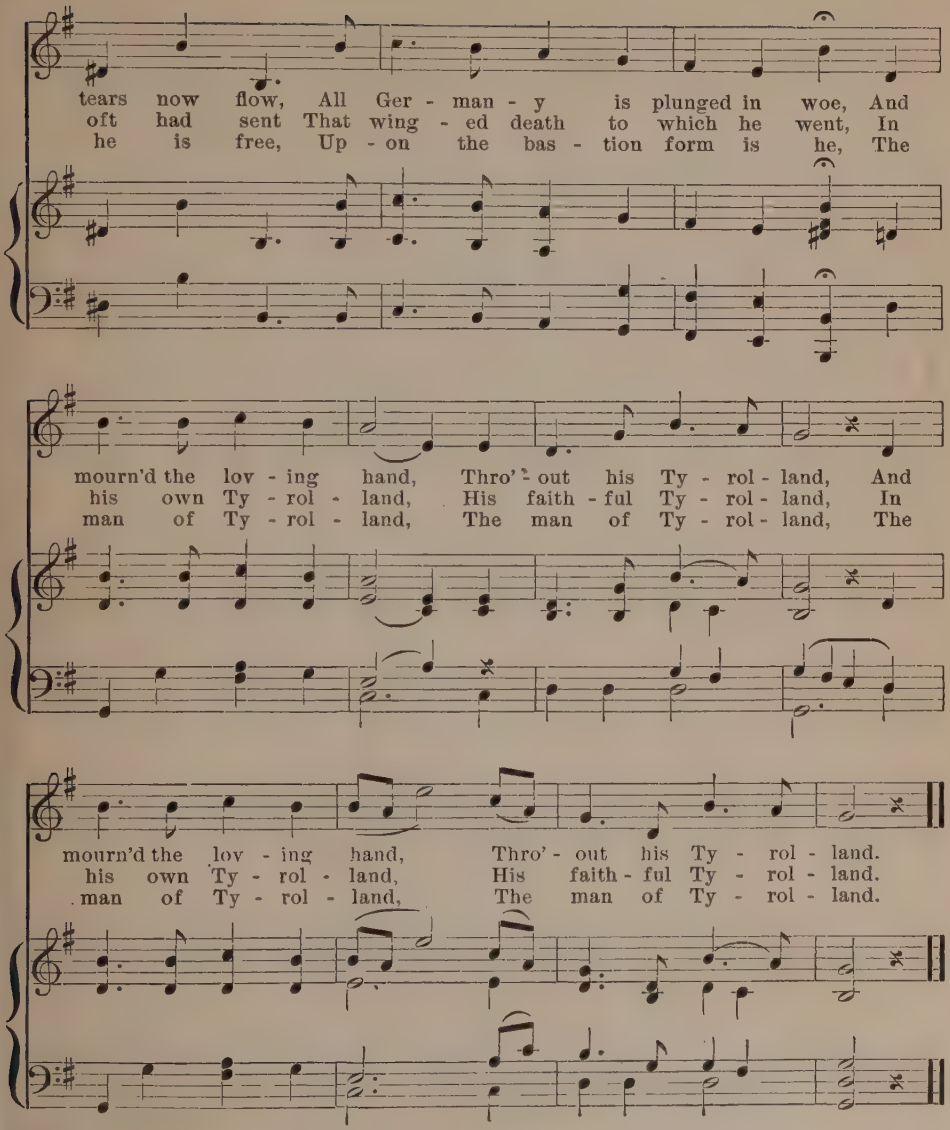
The flat in the key signature farthest to the right is on Fa or four of the scale. Find Do by counting to it.

fa - ther's sword he has gird - ed on, And his wild harp slung . be -
harp he lov'd ne'er spoke a - gain, For he tore its chords . . a -
hind him. "Land, land of song!" said the war - rior - bard, "Tho'
sun - der; And said "No chains shall sul - ly thee, Thou
tenderly.
all the world be - trays thee, One sword, at least, thy
soul of love and brav - er - y! Thy songs were made for the
rights shall guard, One faith - ful harp . shall praise thee."
pure and free, They shall nev - er sound . . in slav - er - y."

Andreas Hofer.

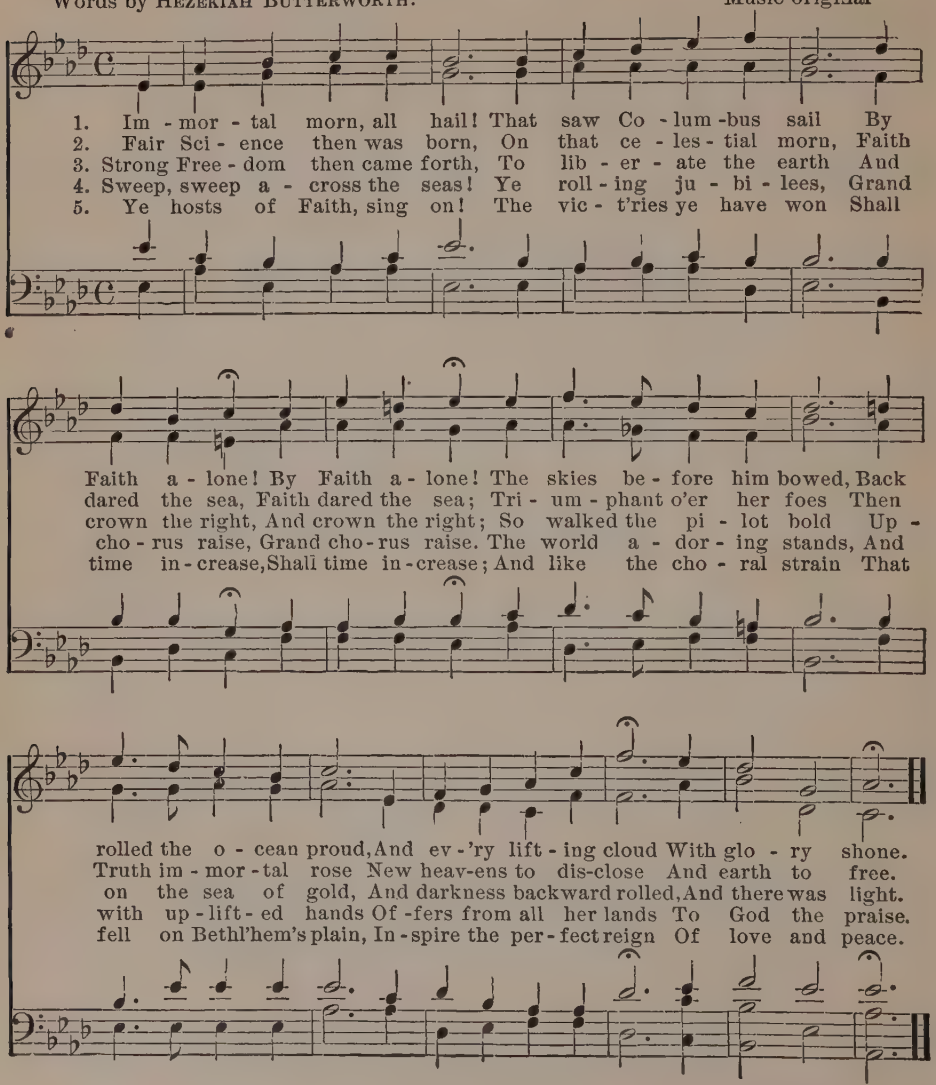
Words from the German of JULIUS MOSEN. German melody (arr.).

In moderate speed.


1. In Man - tu - a in fet - - ters, The
2. With hands fast bound be - hind . him, He
3. The drum - mer now no long - - er His
faith - ful Ho - fer lay; In Man - tu - a the
marched with stead - y pace, With cour - age still un -
faith - ful drum doth beat, As An - dreas Ho - fer
hos - tile hordes Took his brave life a - way. With grief his com-rades'
flinch - ing, To meet death face to face. From I - sel - berg he
march - es Be - neath the gloom - y gate. Al - though in fet - ters

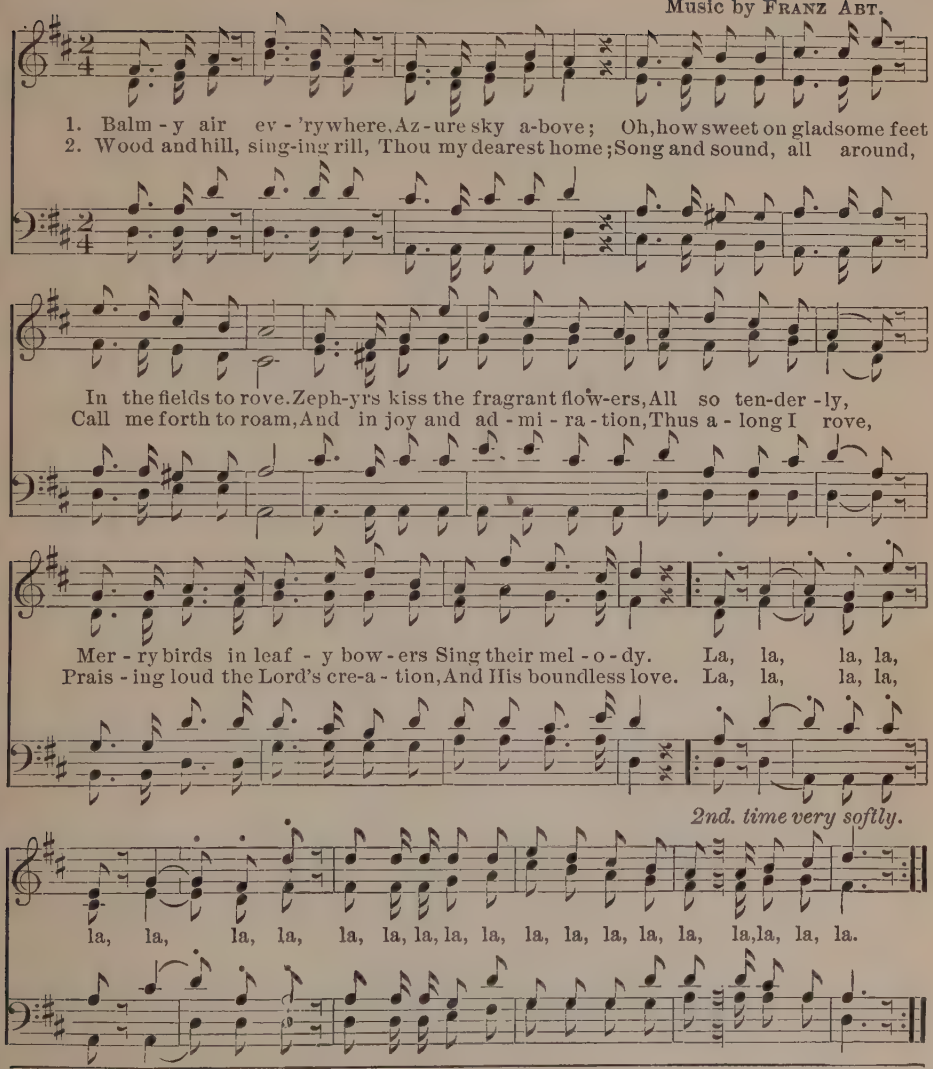

tears now flow, All Ger - man - y is plunged in woe, And
oft had sent That wing - ed death to which he went, In
he is free, Up - on the bas - tion form is he, The
mourn'd the lov - ing hand, Thro' - out his Ty - rol - land, And
his own Ty - rol - land, His faith - ful Ty - rol - land, In
man of Ty - rol - land, The man of Ty - rol - land, The
mourn'd the lov - ing hand, Thro' - out his Ty - rol - land.
his own Ty - rol - land, His faith - ful Ty - rol - land.
man of Ty - rol - land, The man of Ty - rol - land.

Discovery Day.

Words by HEZEKIAH BUTTERWORTH. Music original

1. Im - mor - tal morn, all hail! That saw Co - lum - bus sail By
2. Fair Sci - ence then was born, On that ce - les - tial morn, Faith
3. Strong Free - dom then came forth, To lib - er - ate the earth And
4. Sweep, sweep a - cross the seas! Ye roll - ing ju - bi - lees, Grand
5. Ye hosts of Faith, sing on! The vic - t'ries ye have won Shall
Faith a - lone! By Faith a - lone! The skies be - fore him bowed, Back
dared the sea, Faith dared the sea; Tri - um - phant o'er her foes Then
crown the right, And crown the right; So walked the pi - lot bold Up -
cho - rus raise, Grand cho - rus raise. The world a - dor - ing stands, And
time in - crease, Shall time in - crease; And like the cho - ral strain That
rolled the o - cean proud, And ev - 'ry lift - ing cloud With glo - ry shone.
Truth im - mor - tal rose New heav-ens to dis-close And earth to free.
on the sea of gold, And darkness backward rolled, And there was light.
with up - lift - ed hands Of - fers from all her lands To God the praise.
fell on Bethl'hem's plain, In - spire the per - fect reign Of love and peace.

Home Scenes.

Music by FRANZ ABT.


1. Balm - y air ev - 'ry where, Az - ure sky a-bove; Oh, how sweet on glad some feet
2. Wood and hill, sing-ing rill, Thou my dearest home; Song and sound, all around,
In the fields to rove. Zeph-yrs kiss the fragrant flow'-ers, All so ten-der - ly,
Call me forth to roam, And in joy and ad - mi - ra - tion, Thus a - long I rove,
Mer - ry birds in leaf - y bow - ers Sing their mel - o - dy. La, la, la, la,
Prais - ing loud the Lord's cre-a - tion, And His boundless love. La, la, la, la,
2nd. time very softly.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

REPEAT. Repeat the part of the tune between these signs.

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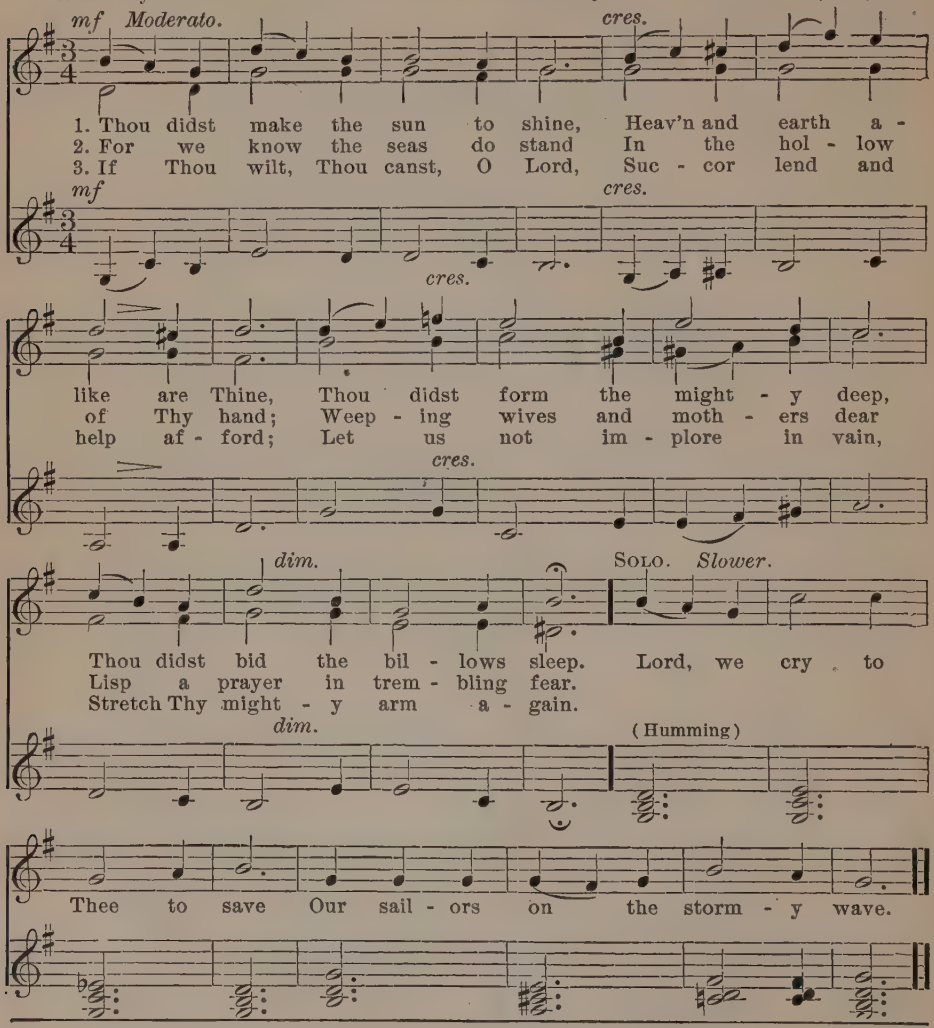
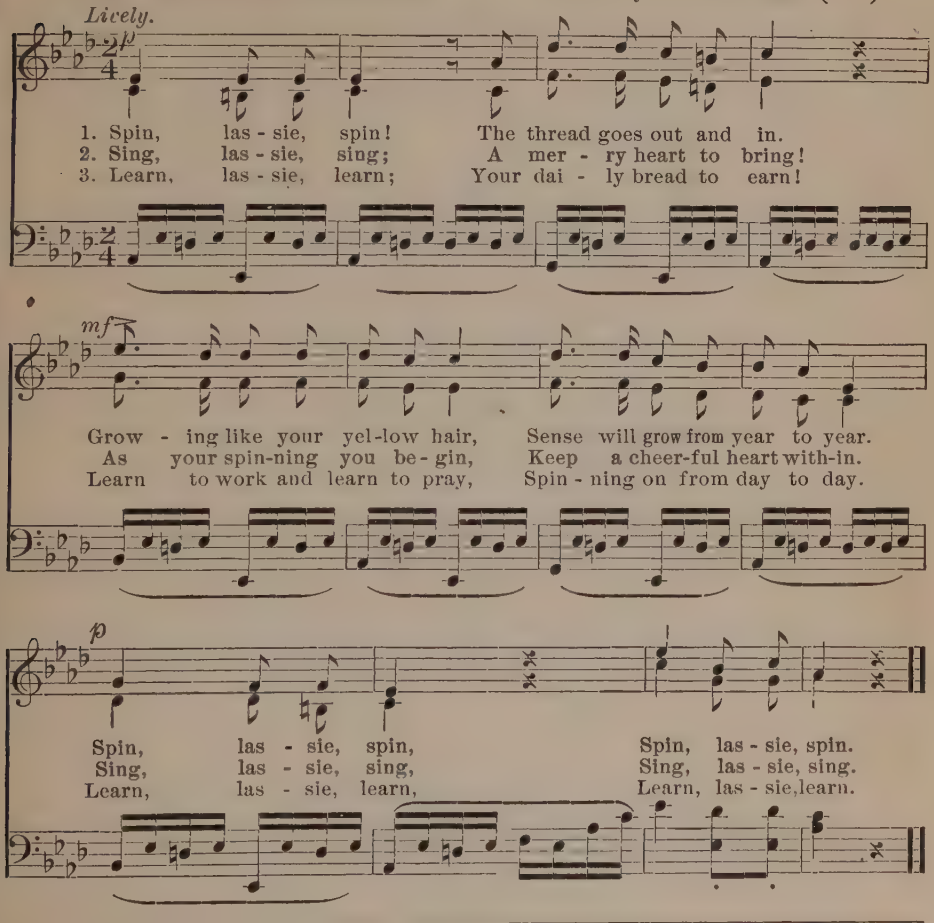
Prayer for our Navy.

Words by W. Vere Mingard. Music by F. W. Farrington (arr.).

mf Moderato.
cres.
1. Thou didst make the sun to shine, Heav'n and earth a -
2. For we know the seas do stand In the hol - low
3. If Thou wilt, Thou canst, O Lord, Suc - cor lend and
mf
cres.
cres.
like are Thine, Thou didst form the might - y deep,
of Thy hand; Weep - ing wives and moth - ers dear
help af - ford; Let us not im - plore in vain,
cres.
dim.
Solo. Slower.
Thou didst bid the bil - lows sleep. Lord, we cry to
Lisp a prayer in trem - bling fear.
Stretch Thy might - y arm a - gain.
dim.
(Humming)
Thee to save Our sail - ors on the storm - y wave.

Dim., or ——>, stands for *Diminuen'do*. and indicates decreased tone-power, as in passing from *ff* to *mf*.

Spinning Song.

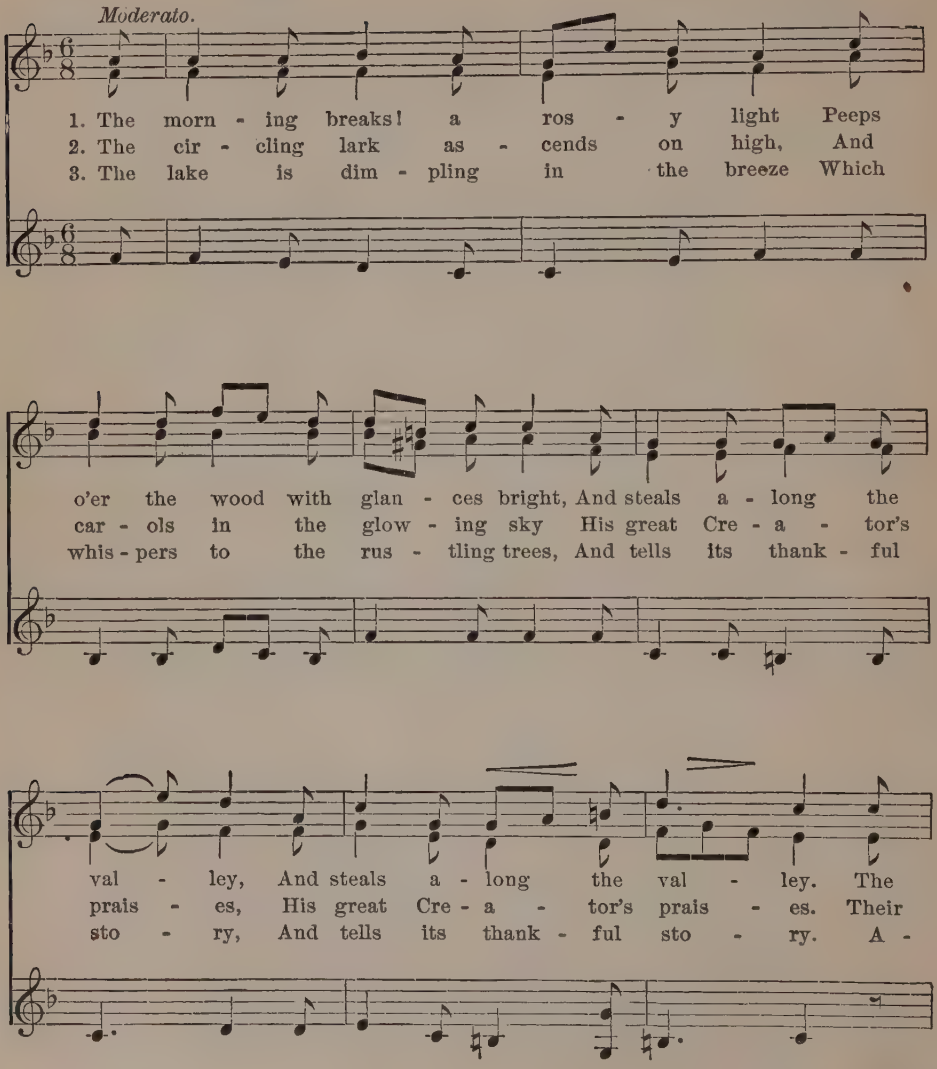
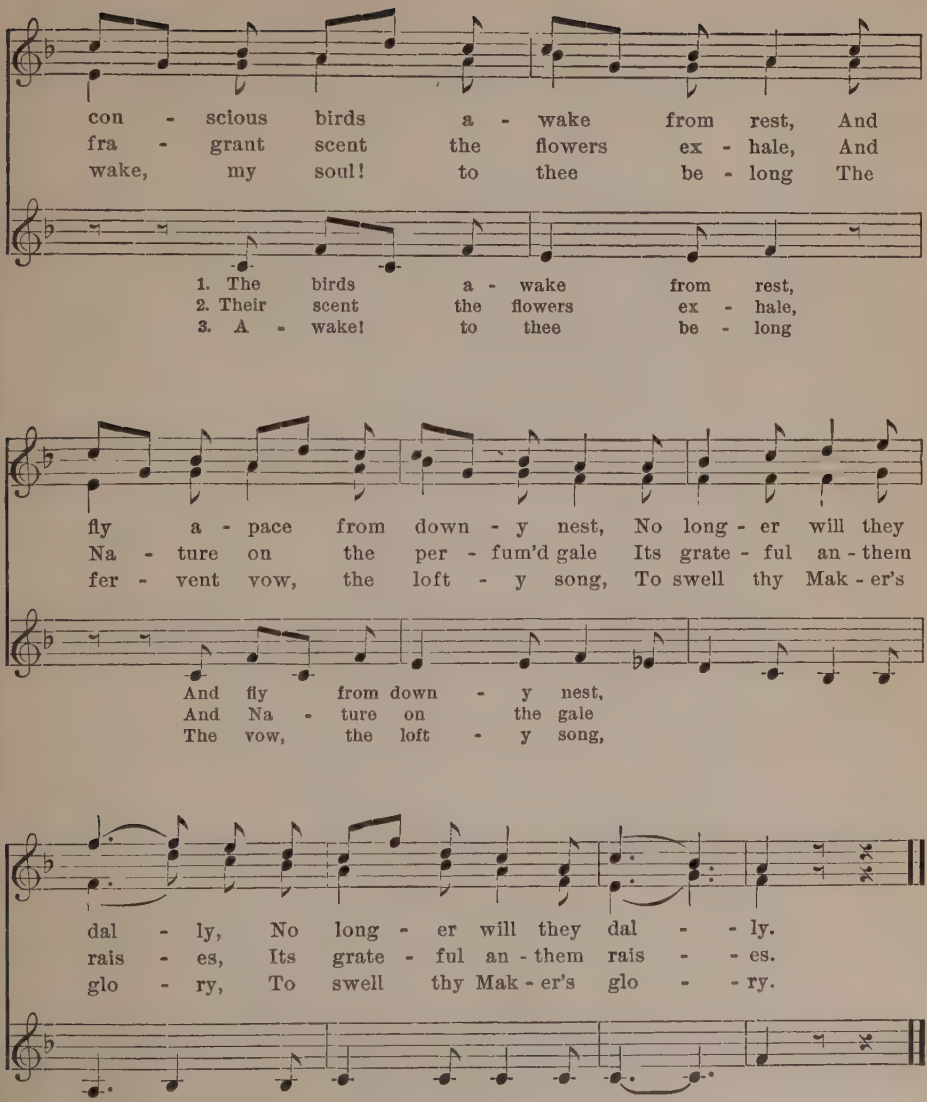
Words from a popular German poem. Music by CARL REINECKE (arr.).

Lively.
p
1. Spin, las - sie, spin! The thread goes out and in.
2. Sing, las - sie, sing; A mer - ry heart to bring!
3. Learn, las - sie, learn; Your dai - ly bread to earn!
mf
Grow - ing like your yel-low hair, Sense will grow from year to year.
As your spin-ning you be - gin, Keep a cheer-ful heart with-in.
Learn to work and learn to pray, Spin - ning on from day to day.
p
Spin, las - sie, spin, Spin, las - sie, spin.
Sing, las - sie, sing, Sing, las - sie, sing.
Learn, las - sie, learn, Learn, las - sie, learn.

---

p stands for *Piano* (pe-ah´no) and means softly; *pp*, *Pianis´simo*, very softly; *f*, *For´te*, loud; *mf*, *Mez´zo forte*, rather loud (but not so loud as *f*); *ff*, *Fortis´simo*, very loud; *cres.*, or , *Crescen´do*, increased loudness, as in passing from *f* to *ff*.

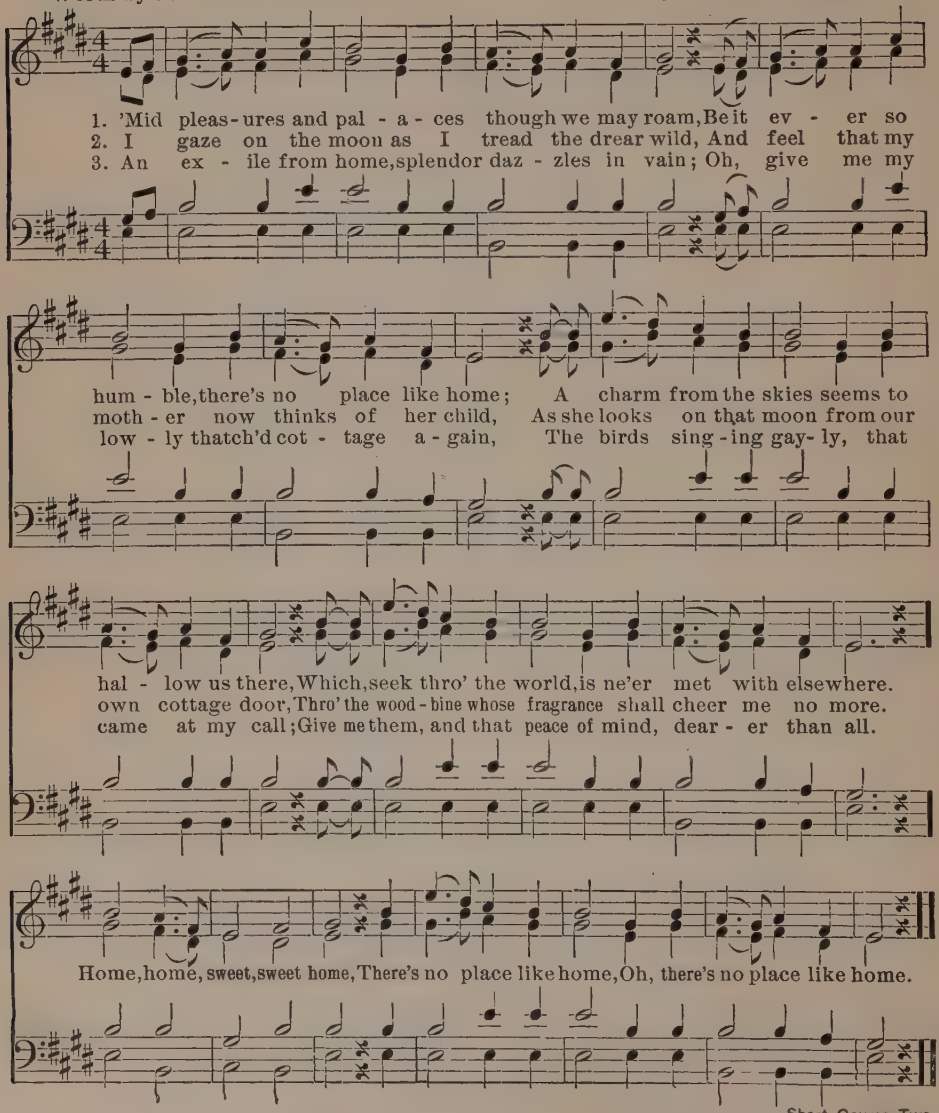
The Morning Breaks.

Words by A. J. Foxwell. Music by S. Schaub.

Moderato.

1. The morn - ing breaks! a ros - y light Peeps
2. The cir - cling lark as - cends on high, And
3. The lake is dim - pling in the breeze Which
o'er the wood with glan - ces bright, And steals a - long the
car - ols in the glow - ing sky His great Cre - a - tor's
whis - pers to the rus - tling trees, And tells its thank - ful
val - ley, And steals a - long the val - ley. The
prais - es, His great Cre - a - tor's prais - es. Their
sto - ry, And tells its thank - ful sto - ry. A -

con - scious birds a - wake from rest, And
fra - grant scent the flowers ex - hale, And
wake, my soul! to thee be - long The
1. The birds a - wake from rest,
2. Their scent the flowers ex - hale,
3. A - wake! to thee be - long
fly a - pace from down - y nest, No long - er will they
Na - ture on the per - fum'd gale Its grate - ful an - them
fer - vent vow, the loft - y song, To swell thy Mak - er's
And fly from down - y nest,
And Na - ture on the gale
The vow, the loft - y song,
dal - ly, No long - er will they dal - - ly.
rais - es, Its grate - ful an - them rais - - es.
glo - ry, To swell thy Mak - er's glo - - ry.

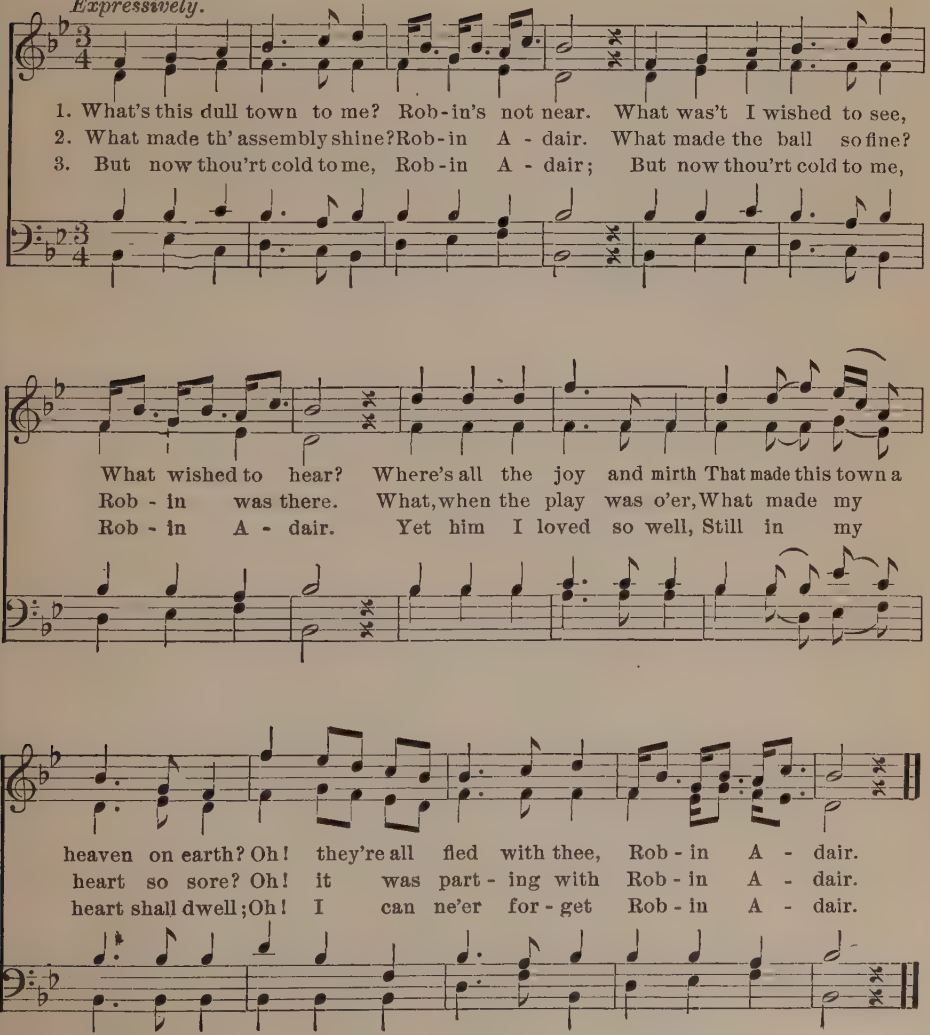
Home, Sweet Home.

Words by JOHN HOWARD PAYNE. Music by Sir HENRY BISHOP.


1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it ev - er so
2. I gaze on the moon as I tread the drear wild, And feel that my
3. An ex - ile from home, splendor daz - zles in vain; Oh, give me my
hum - ble, there's no place like home; A charm from the skies seems to
moth - er now thinks of her child, As she looks on that moon from our
low - ly thatch'd cot - tage a - gain, The birds sing - ing gay - ly, that
hal - low us there, Which, seek thro' the world, is ne'er met with elsewhere.
own cottage door, Thro' the wood - bine whose fragrance shall cheer me no more.
came at my call; Give me them, and that peace of mind, dear - er than all.
Home, home, sweet, sweet home, There's no place like home, Oh, there's no place like home.

Robin Adair.

Words by Caroline Keppel. Scotch melody.

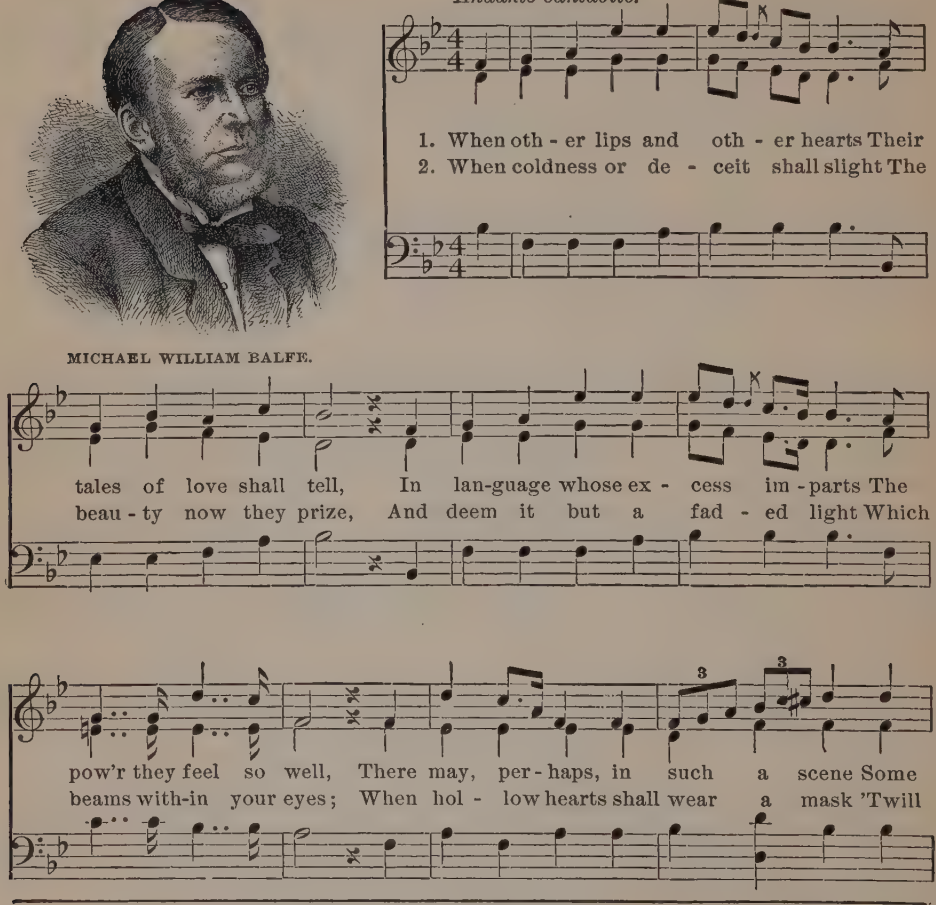
Expressively.

1. What's this dull town to me? Rob-in's not near. What was't I wished to see,
2. What made th' assembly shine? Rob-in A - dair. What made the ball so fine?
3. But now thou'rt cold to me, Rob-in A - dair; But now thou'rt cold to me,
What wished to hear? Where's all the joy and mirth That made this town a
Rob - in was there. What, when the play was o'er, What made my
Rob - in A - dair. Yet him I loved so well, Still in my
heaven on earth? Oh! they're all fled with thee, Rob - in A - dair.
heart so sore? Oh! it was part - ing with Rob - in A - dair.
heart shall dwell; Oh! I can ne'er for - get Rob - in A - dair.

Then You'll Remember Me.

Music by MICHAEL WILLIAM BALFE (arr.).

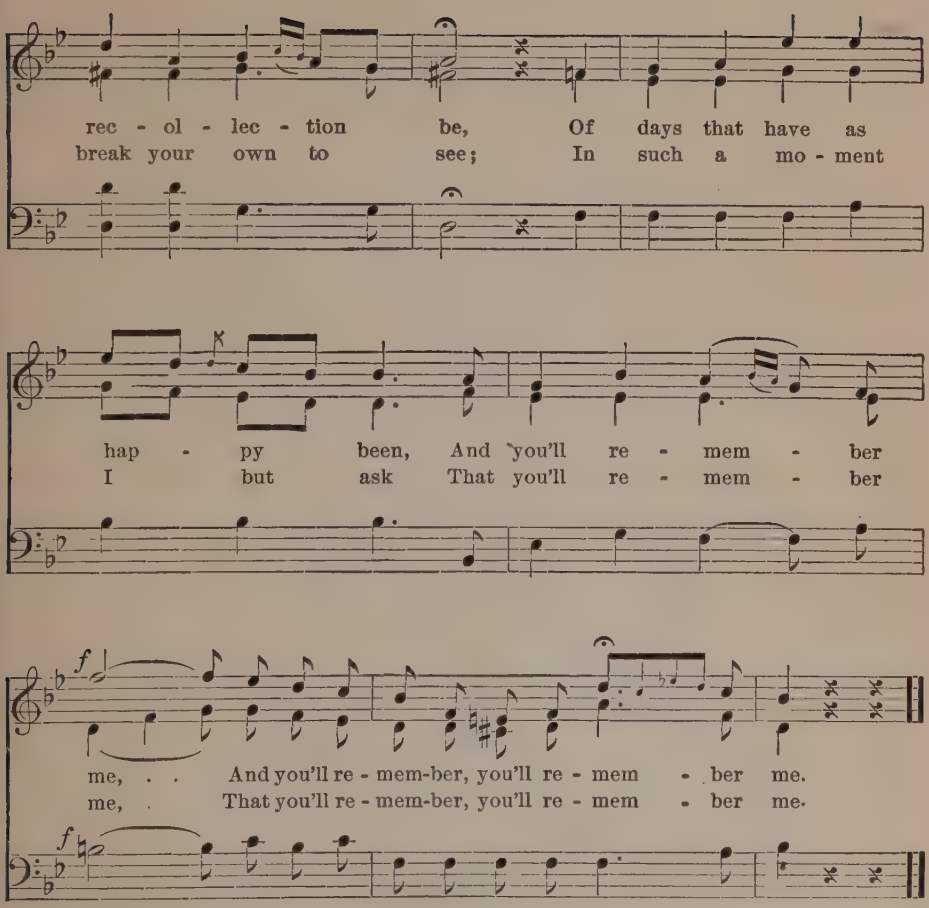
Andante cantabile.

MICHAEL WILLIAM BALFE.


1. When oth - er lips and oth - er hearts Their
2. When coldness or de - ceit shall slight The
tales of love shall tell, In lan-guage whose ex - cess im - parts The
beau - ty now they prize, And deem it but a fad - ed light Which
pow'r they feel so well, There may, per - haps, in such a scene Some
beams with-in your eyes; When hol - low hearts shall wear a mask 'Twill

Andante (pron. "an-dan'te") means moving with a moderate, even, onward pace. *Cantabile* (can-tăb'-i-le), in a melodious, flowing style.

♪ GRACE NOTE. TRIPLET. Three notes sung in the usual time of two notes of the same value form a triplet.


rec - ol - lec - tion be, Of days that have as
break your own to see; In such a mo - ment
hap - py been, And you'll re - mem - ber
I but ask That you'll re - mem - ber
f
me, . . And you'll re - mem-ber, you'll re - mem - ber me.
me, . That you'll re - mem-ber, you'll re - mem - ber me.
f

A sharp (♯), flat (♭), or natural (♮), occurring in the body of the tune, is called an accidental, and the tone which it indicates is called a chromatic tone, from a Greek word meaning colored. In ancient music these tones were written in ink of different colors; hence the name.

Over the Summer Sea.

Music by GIUSEPPE VERDI.

GIUSEPPE VERDI.

Allegretto.

1. O - ver the sum - mer sea,
2. Hark, there's a bird on high,

With light hearts gay and free,
Far in yon az - ure sky,

Join'd by glad min - strel - sy, Gay - ly we're roam - ing.
Fling - ing sweet mel - o - dy, Each heart to glad - den;

Swift flows the rip-pling tide; Light - ly the zeph-yrs glide; Round us, on
And its song seems to say, "Ban - ish dull care a - way; Nev - er let

p

ev - ry side, Bright crests are foaming. Fond hearts, en - twin - ing,
sor - row stay, Brief joys to sad - den." Fond hearts, en - twin - ing,

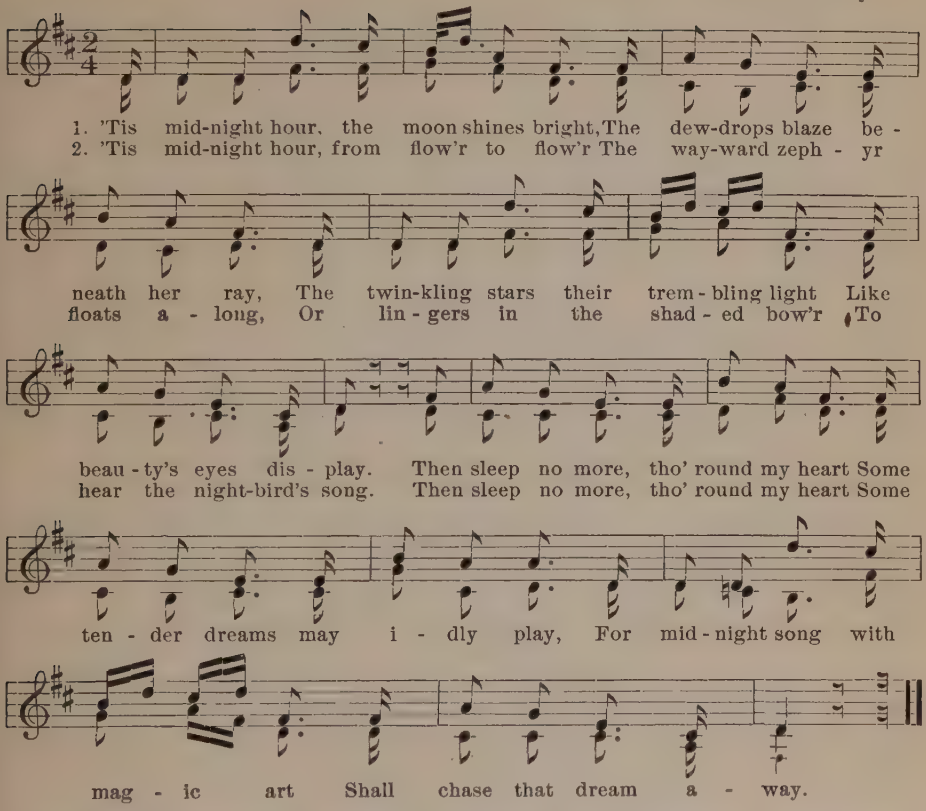
cres. *pp*

Cease all re - pin - ing; Near us is shin - ing Beau - ty's bright smile.

Allegretto (al-le-gret'to), cheerfully, lightly, merrily.

Midnight Hour.

Familiar melody.

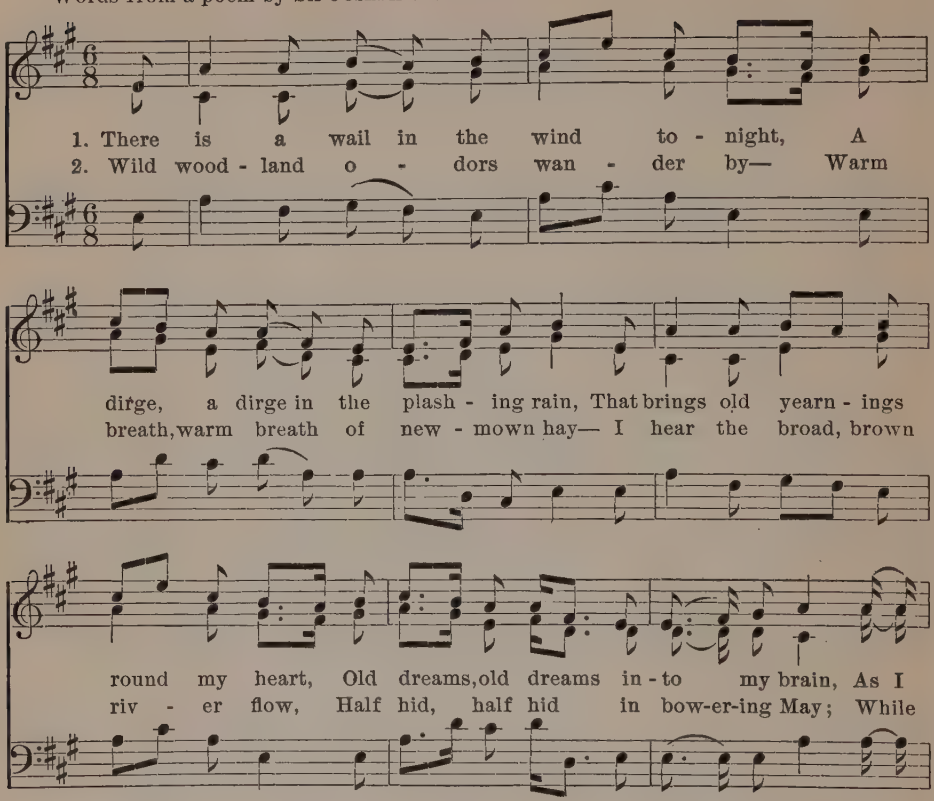

1. 'Tis mid-night hour, the moon shines bright, The dew-drops blaze be -
2. 'Tis mid-night hour, from flow'r to flow'r The way-ward zeph - yr
neath her ray, The twin-kling stars their trem - bling light Like
floats a - long, Or lin - gers in the shad - ed bow'r To
beau - ty's eyes dis - play. Then sleep no more, tho' round my heart Some
hear the night-bird's song. Then sleep no more, tho' round my heart Some
ten - der dreams may i - dly play, For mid - night song with
mag - ic art Shall chase that dream a - way.

In this song the keynote, Do, is on the first space below the staff. The song begins and ends on Do. Find all the Do's in the song.

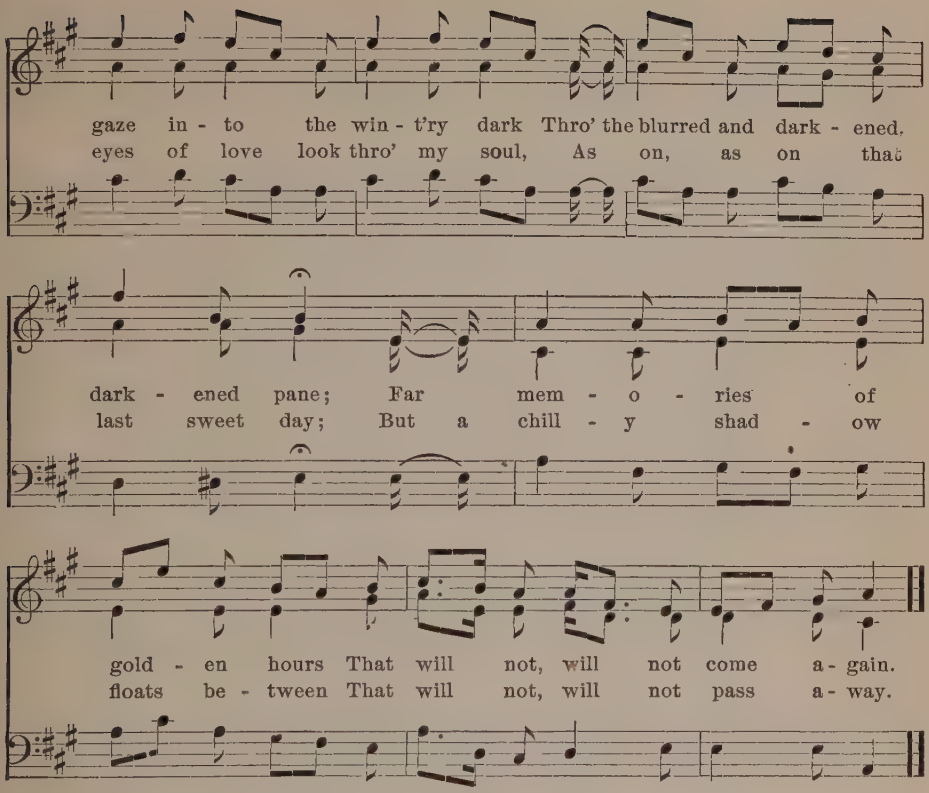
It is to enable us to find Do, that a sign called the key signature is placed at the beginning of a song. The key signature consists of some number of sharps (♯) or flats (♭). How many sharps in the signature above?

Dream Song.

Words from a poem by Sir JOSEPH NOEL PATTON. "Bonnie Doon."


1. There is a wail in the wind to - night, A
2. Wild wood - land o - dors wan - der by— Warm
dirge, a dirge in the plash - ing rain, That brings old yearn - ings
breath, warm breath of new - mown hay— I hear the broad, brown
round my heart, Old dreams, old dreams in - to my brain, As I
riv - er flow, Half hid, half hid in bow-er-ing May; While

We find that if we change the pitch of the first tone in the tune that the pitch of all of the other tones must also be changed, or the tune is lost; in other words, that whatever tone we select for the first one, determines the pitch of all of the other tones. Thus we find that the tones are related to each other in pitch, and that keeping the same pitch relation is one of the things that gives the tune its character.


gaze in - to the win - t'ry dark Thro' the blurred and dark - ened,
eyes of love look thro' my soul, As on, as on that
dark - ened pane; Far mem - o - ries of
last sweet day; But a chill - y shad - ow
gold - en hours That will not, will not come a - gain.
floats be - tween That will not, will not pass a - way.

Relative Pitch. Pitch relation is often spoken of as tone relation, and whenever we speak of tone relations we mean the relative pitch of tones.

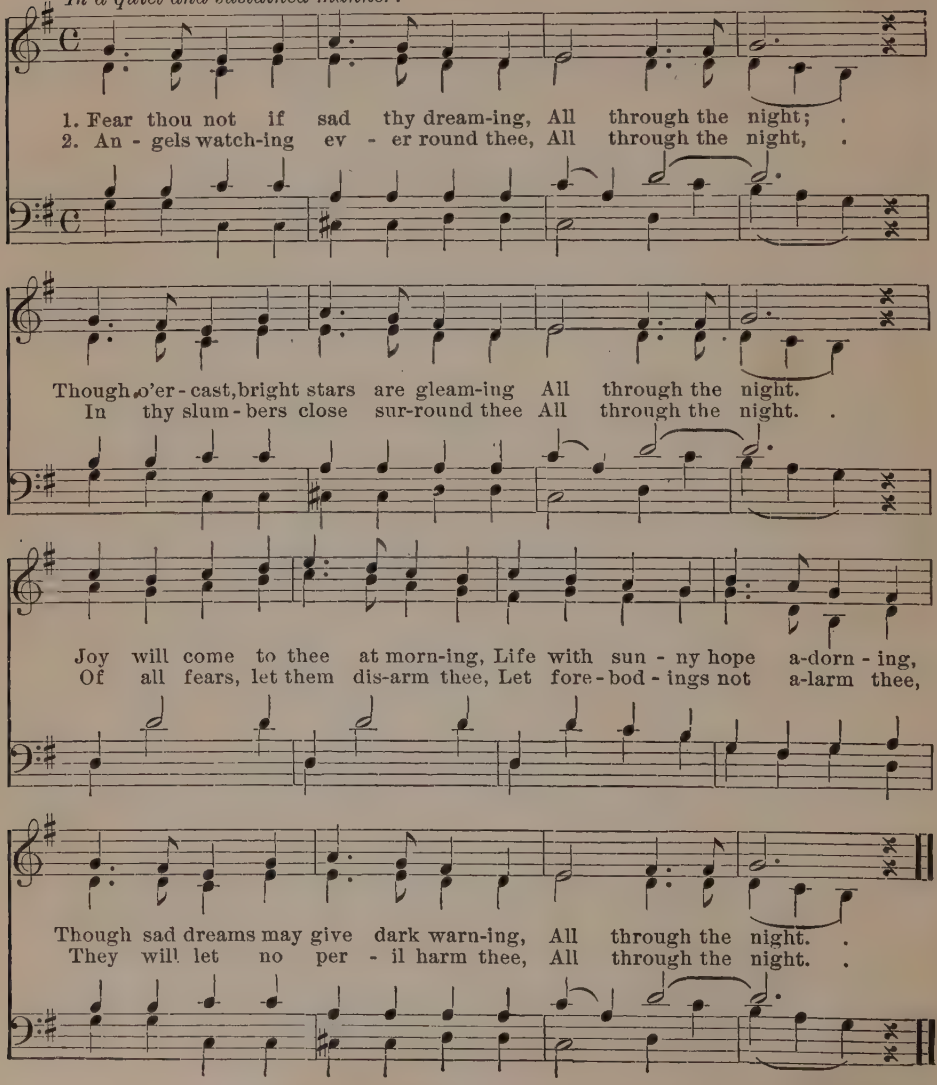
A dot placed after a note adds to it one half of its own value. Thus ♩. equals ♩ ♪, 𝅗𝅥. equals 𝅗𝅥 ♩, ♪. equals ♪ 𝅘𝅥𝅯

A second dot adds half as much as the first dot. Thus ♩. equals ♩ ♪ but ♩.. equals ♩ ♪ 𝅘𝅥𝅯; and ♩.. equals ♩ 𝅘𝅥𝅯 𝅘𝅥𝅰, ♪.. equals ♪ 𝅘𝅥𝅯 𝅘𝅥𝅰

All through the Night.

Words after a poem by WALTER MAYNARD. Welsh melody (arr.).

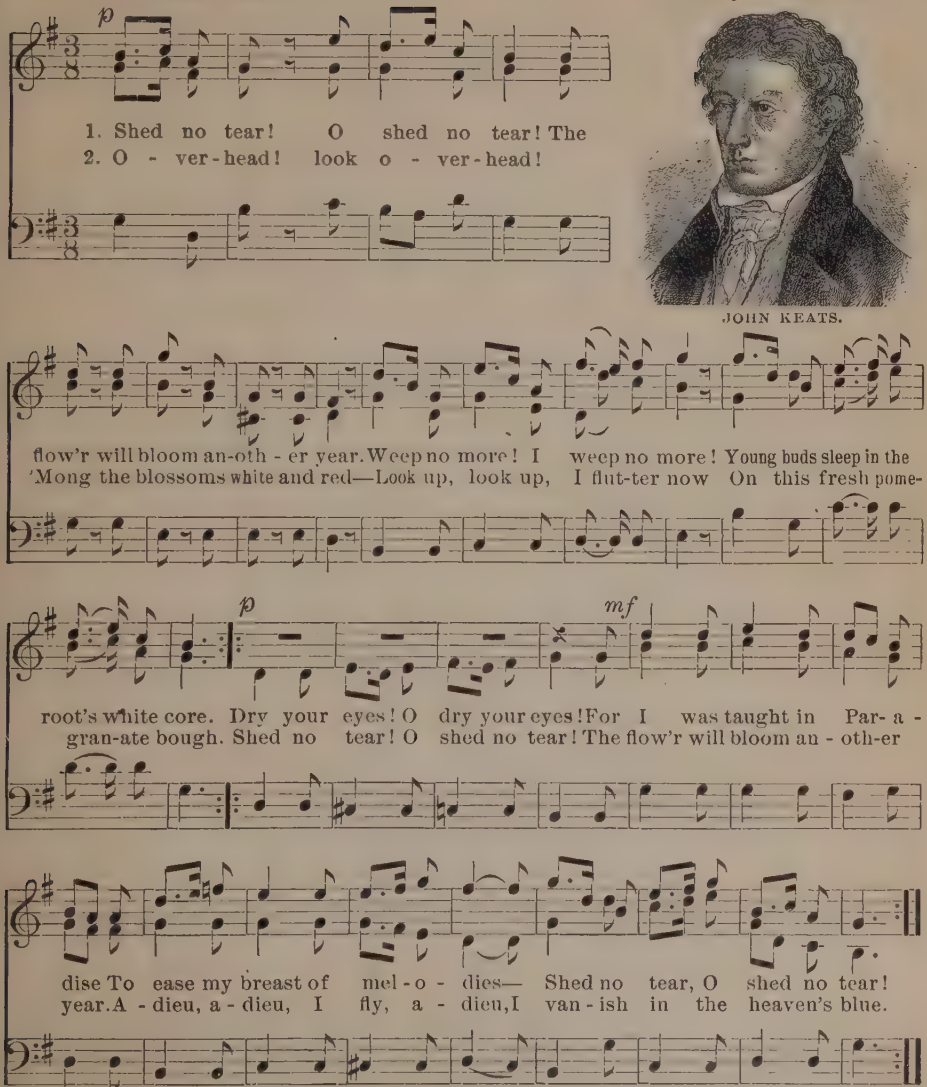
In a quiet and sustained manner.


1. Fear thou not if sad thy dream-ing, All through the night;
2. An - gels watch-ing ev - er round thee, All through the night,
Though o'er - cast, bright stars are gleam-ing All through the night.
In thy slum - bers close sur-round thee All through the night.
Joy will come to thee at morn-ing, Life with sun - ny hope a-dorn - ing,
Of all fears, let them dis-arm thee, Let fore - bod - ings not a-larm thee,
Though sad dreams may give dark warn-ing, All through the night.
They will let no per - il harm thee, All through the night.

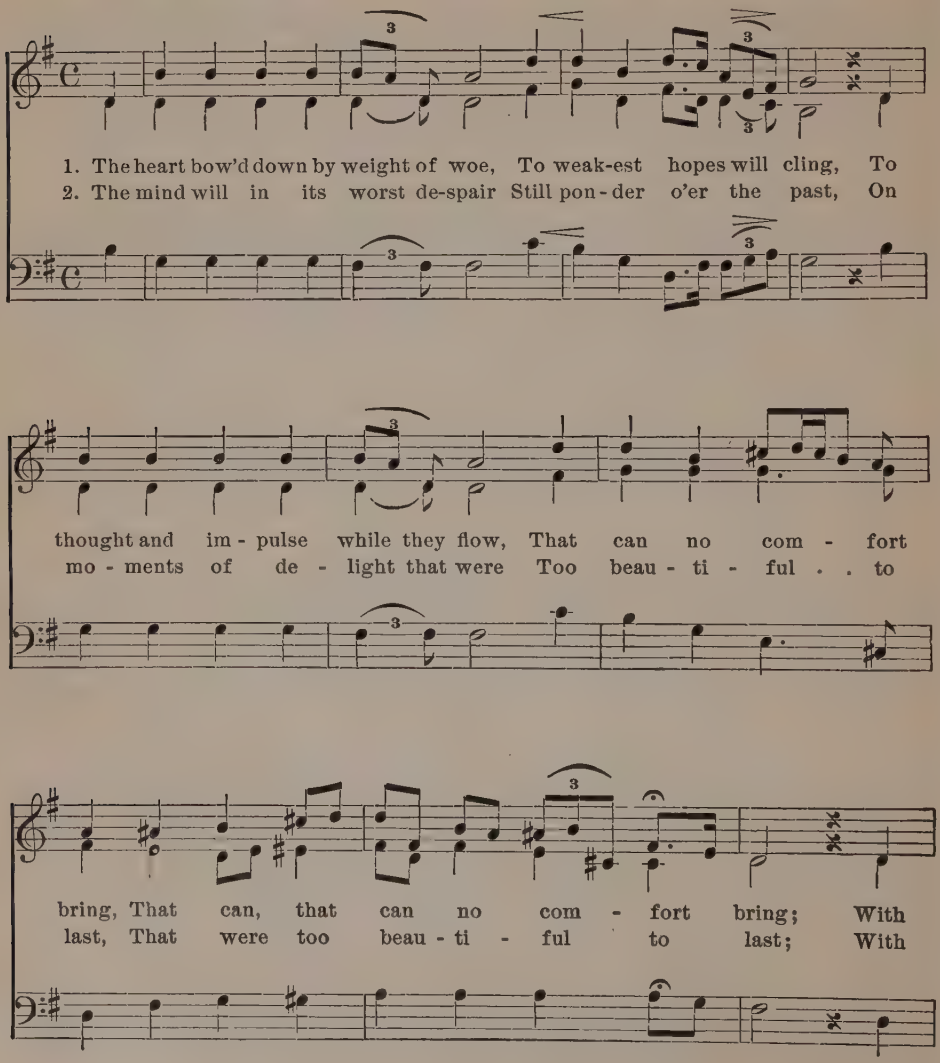
Faery Song.

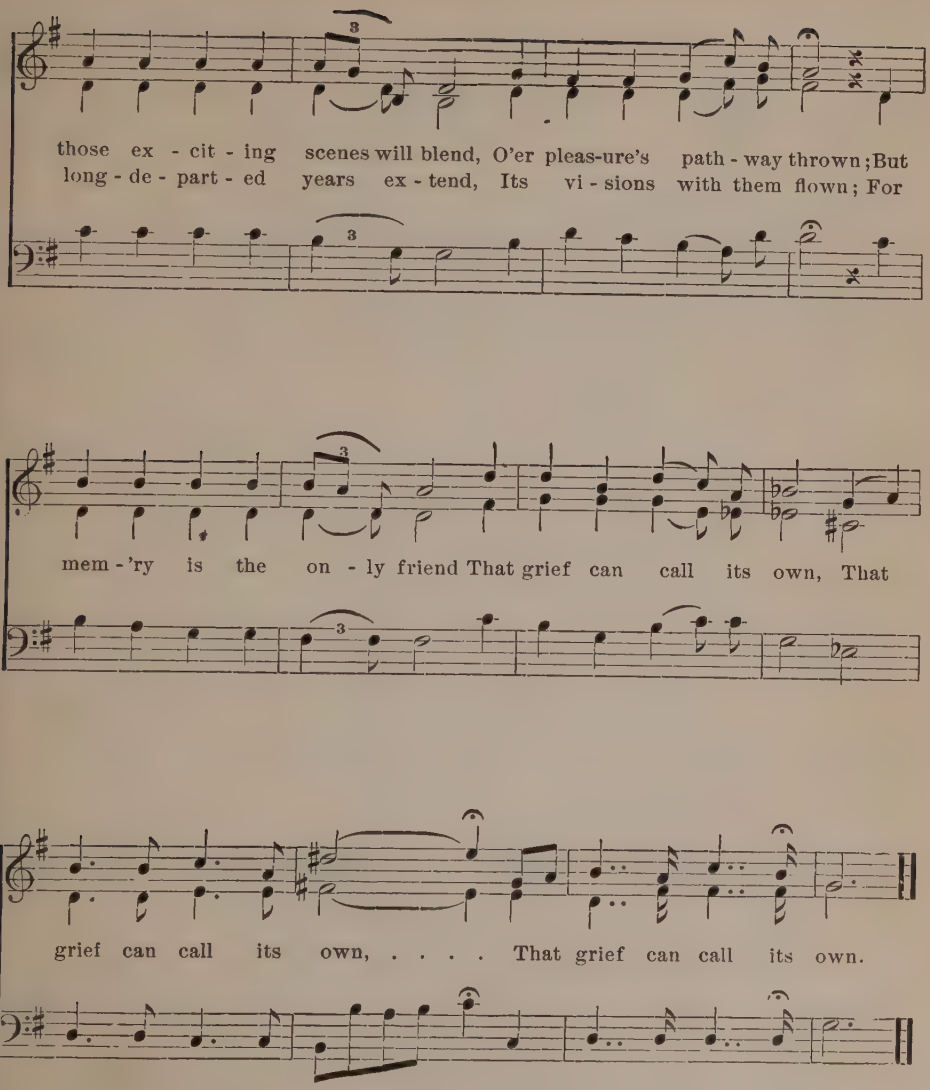
Words by JOHN KEATS.

Music by J. SCOTLAND.

JOHN KEATS.

p
1. Shed no tear! O shed no tear! The
2. O - ver-head! look o - ver-head!
flow'r will bloom an-oth - er year. Weep no more! I weep no more! Young buds sleep in the
'Mong the blossoms white and red—Look up, look up, I flut-ter now On this fresh pome-
p
mf
root's white core. Dry your eyes! O dry your eyes! For I was taught in Par- a -
gran-ate bough. Shed no tear! O shed no tear! The flow'r will bloom an - oth-er
dise To ease my breast of mel - o - dies— Shed no tear, O shed no tear!
year. A - dieu, a - dieu, I fly, a - dieu, I van - ish in the heaven's blue.

The Heart Bowed Down.

From "The Bohemian Girl." Music by MICHAEL WILLIAM BALFE (arr.).

1. The heart bow'd down by weight of woe, To weak-est hopes will cling, To
2. The mind will in its worst de-spair Still pon-der o'er the past, On
thought and im-pulse while they flow, That can no com-fort
mo-ments of de-light that were Too beau-ti-ful . . to
bring, That can, that can no com-fort bring; With
last, That were too beau-ti-ful to last; With

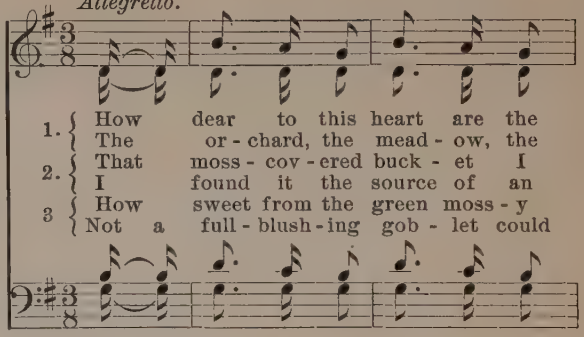

those ex - cit - ing scenes will blend, O'er pleas-ure's path - way thrown; But
long - de - part - ed years ex - tend, Its vi - sions with them flown; For
mem - 'ry is the on - ly friend That grief can call its own, That
grief can call its own, ... That grief can call its own.

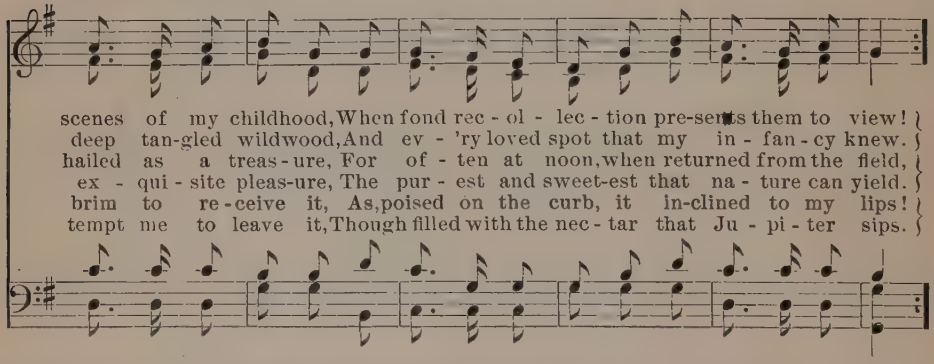
The Old Oaken Bucket.

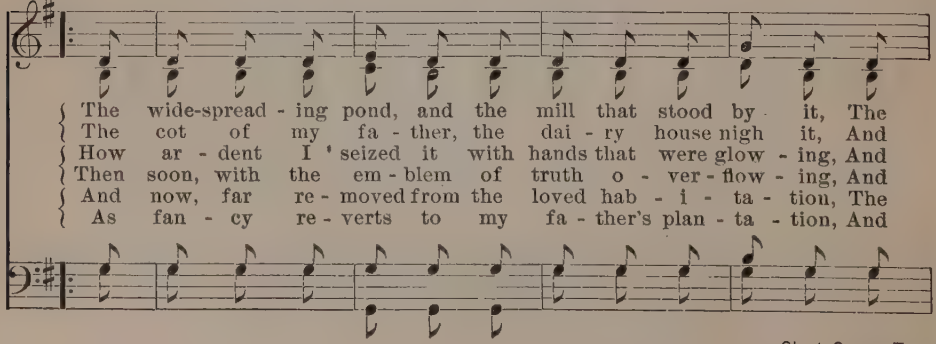
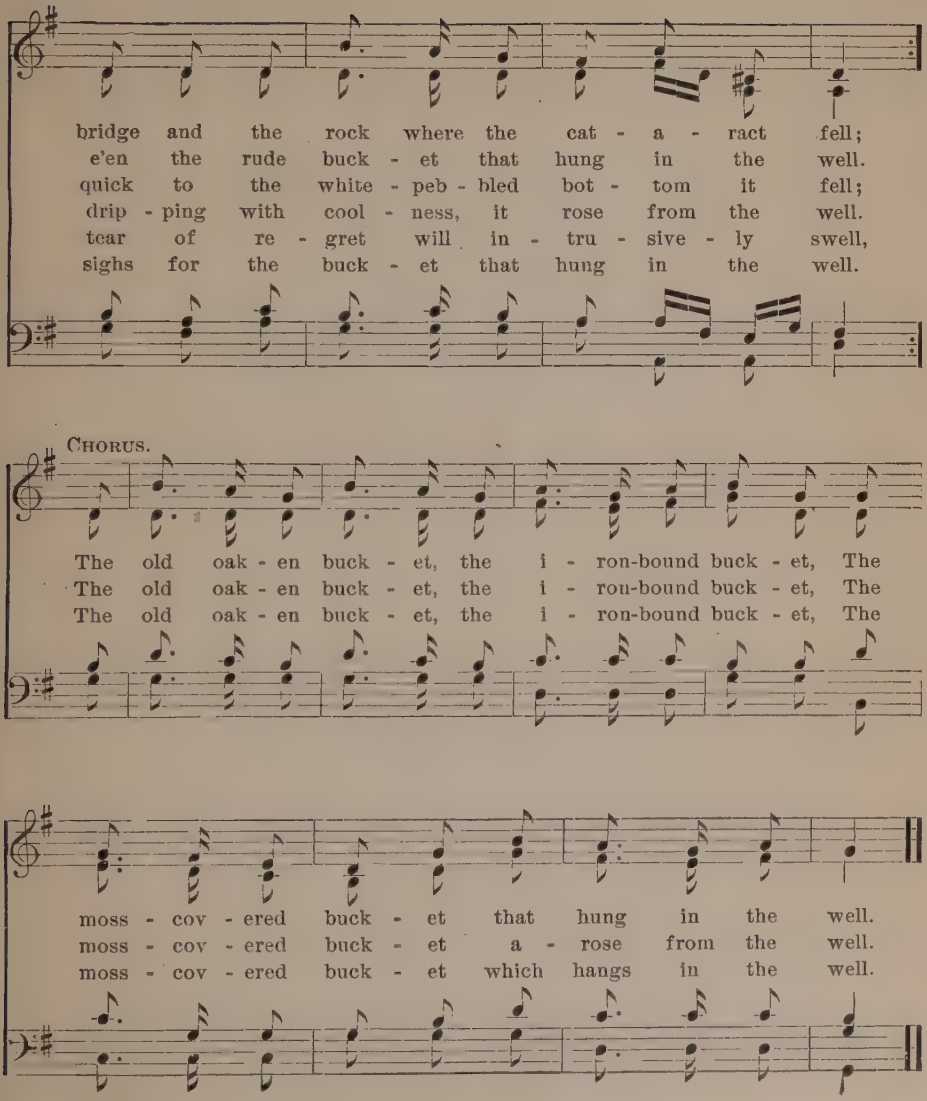
Words by SAMUEL WOODWORTH. Familiar melody.

SAMUEL WOODWORTH.

Allegretto.


1. How dear to this heart are the
The or - chard, the mead - ow, the
2. That moss - cov - ered buck - et I
I found it the source of an
3 How sweet from the green moss - y
Not a full - blush - ing gob - let could

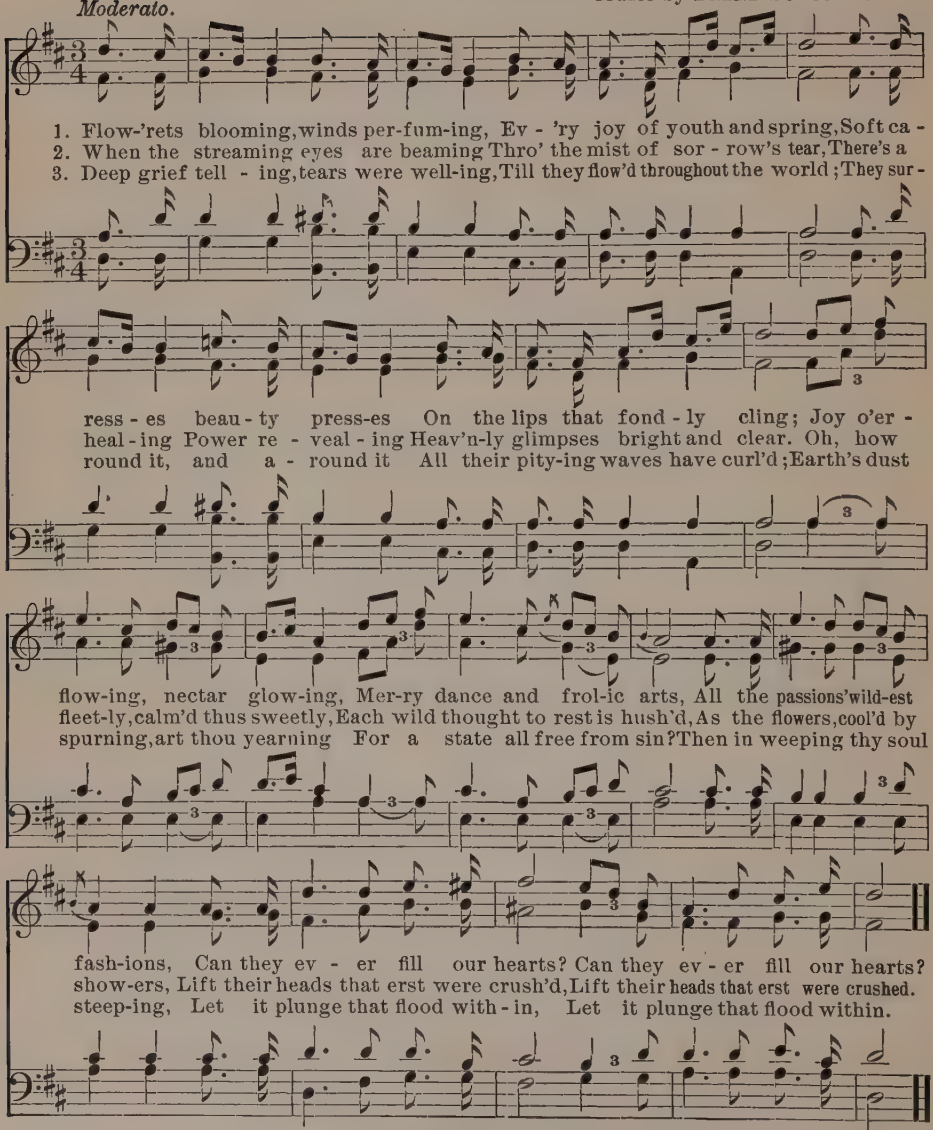

scenes of my childhood, When fond rec - ol - lec - tion pre-sents them to view!
deep tan-gled wildwood, And ev - 'ry loved spot that my in - fan - cy knew.
hailed as a treas - ure, For of - ten at noon, when returned from the field,
ex - qui - site pleas-ure, The pur - est and sweet-est that na - ture can yield.
brim to re - ceive it, As, poised on the curb, it in-clined to my lips!
tempt me to leave it, Though filled with the nec - tar that Ju - pi - ter sips.


The wide-spread - ing pond, and the mill that stood by it, The
The cot of my fa - ther, the dai - ry house nigh it, And
How ar - dent I seized it with hands that were glow - ing, And
Then soon, with the em - blem of truth o - ver - flow - ing, And
And now, far re - moved from the loved hab - i - ta - tion, The
As fan - cy re - verts to my fa - ther's plan - ta - tion, And

bridge and the rock where the cat - a - ract fell;
e'en the rude buck - et that hung in the well.
quick to the white - peb - bled bot - tom it fell;
drip - ping with cool - ness, it rose from the well.
tear of re - gret will in - tru - sive - ly swell,
sighs for the buck - et that hung in the well.
CHORUS.
The old oak - en buck - et, the i - ron-bound buck - et, The
The old oak - en buck - et, the i - ron-bound buck - et, The
The old oak - en buck - et, the i - ron-bound buck - et, The
moss - cov - ered buck - et that hung in the well.
moss - cov - ered buck - et a - rose from the well.
moss - cov - ered buck - et which hangs in the well.

Flowerets Blooming.

Music by FRANZ SCHUBERT.

Moderato.


1. Flow-'rets blooming, winds per-fum-ing, Ev - 'ry joy of youth and spring, Soft ca - ress - es beau - ty press-es On the lips that fond - ly cling; Joy o'er - flow-ing, nectar glow-ing, Mer-ry dance and frol-ic arts, All the passions' wild-est fash-ions, Can they ev - er fill our hearts? Can they ev - er fill our hearts?
2. When the streaming eyes are beaming Thro' the mist of sor - row's tear, There's a heal - ing Power re - veal - ing Heav'n-ly glimpses bright and clear. Oh, how fleet-ly, calm'd thus sweetly, Each wild thought to rest is hush'd, As the flowers, cool'd by show-ers, Lift their heads that erst were crush'd, Lift their heads that erst were crushed.
3. Deep grief tell - ing, tears were well-ing, Till they flow'd throughout the world; They sur - round it, and a - round it All their pity-ing waves have curl'd; Earth's dust spurning, art thou yearning For a state all free from sin? Then in weeping thy soul steep-ing, Let it plunge that flood with - in, Let it plunge that flood within.

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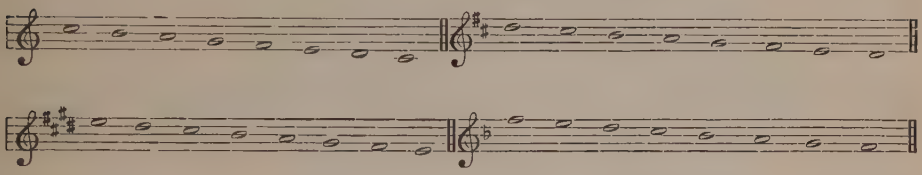
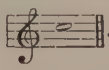
SECTION II.

The following represents the scale in four positions on the staff.

We should not think of the above as different scales, but rather as the same scale written in four different positions on the staff. The scale presents no more difficulty in one position than in another. The different positions merely indicate that the starting point is varied.

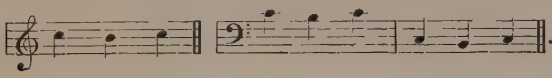
The expressions "Scale of C," "Scale of D," "Scale of E," are quite confusing, for they seem to imply that each is a different scale. It would be much clearer if we were to say the scale *from* C, *from* D, *from* E. Then we should understand that having learned the scale we are prepared without further study to sing it in any position.

The representation of the scale from C is most familiar, and so a pitch pipe which gives its first tone is most commonly used. The pipe gives the tone which is represented thus:  .

NOTE. Sing the scale and all successive exercises by note.

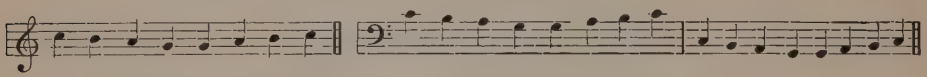
It is just as easy to follow the notes upon the staff as it is to sing from printed syllables; that is, Do, Ti, La, Sol, Fa, Mi, Re, Do are indicated by the notes

We know what each note represents by keeping the order in mind. Thus, Ti stands next below Do, and Do, Ti, Do upon the staff look thus:



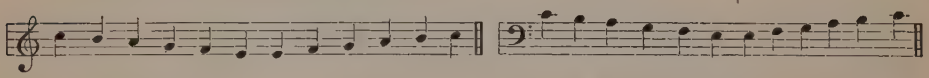
Sing them from the staff.

Do, Ti, La, Sol, Sol, La, Ti, Do look thus:



Sing them from the staff.

When we look at this exercise

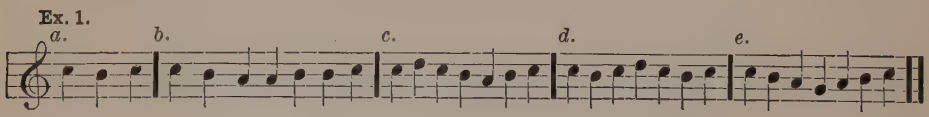


we know that it says, Do, Ti, La, Sol, Fa, Mi, Mi, Fa, Sol, La, Ti, Do.

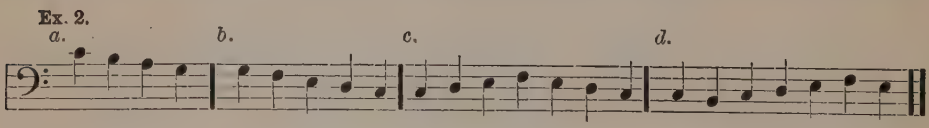
Sing these exercises from the staff.

NOTE. Always *sing* the exercises if possible; do not recite them unless the pupils are unable to get the order of the syllables and tones in any other way.

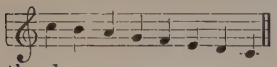
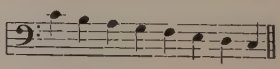
Ex. 1.



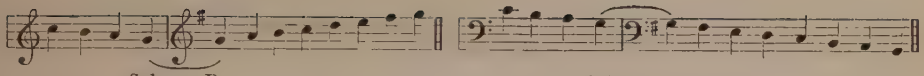
Ex. 2.



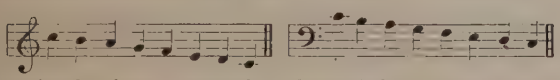
From what precedes we get the representation of the eight tones, thus,

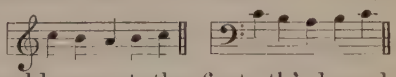
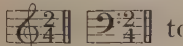
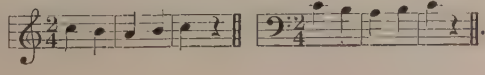
 for the treble, and thus,  in the bass.

Any tone may be taken for the starting point of the scale. Thus, if we sing this scale to Sol, and take Sol for a new starting point, we should represent the scale thus:



It will be seen that the scale from G is indicated by one sharp. This is called the key signature. It indicates the position of Do on the staff. The same fact could be indicated just as well by the words "Key of G."

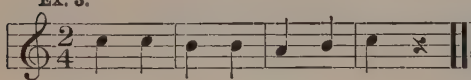
The lines and spaces of the staff represent tones, but notes are placed upon them to show us which tones are to be sung, and in what order. Thus, the staff indicates as many tones as there are lines and spaces, but we do not know which to sing; in fact, we do not feel called on to sing any. But if notes are placed upon the staff, thus,  we at once know what is required of us; namely, that eight tones are to be sounded in succession,—and this really represents the scale.

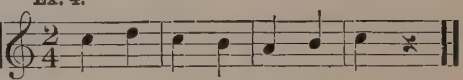
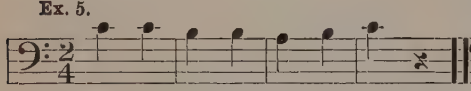
Exercises are more interesting if accents are introduced. Thus, if instead of singing Do, Ti, La, Ti, Do,  in a perfectly monotonous manner, we should accent the first, third, and fifth notes, we should notice a considerable improvement. It is the regular recurrence of accents that gives us what we call meter, or measure, and the staff is divided by bars into measures, so that we may know where the accents come In this case we should divide our exercise into three parts, thus, , and besides this we should place a sign, called the meter signature, after the clef thus,  to show that each measure is to be thought of as divided into two parts (shown by the figure 2), and that each part is to have the value of a quarter note ♩, (shown by the figure 4). The complete representation would be this:  . The first

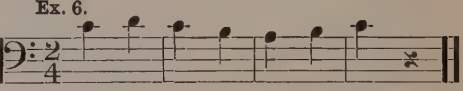
part of each measure is accented; so this exercise begins and ends on an accented note.

Sing these exercises, giving the accents according to what you have learned.

Ex. 3.



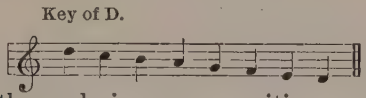
Ex. 4.

Ex. 5.

Ex. 6.



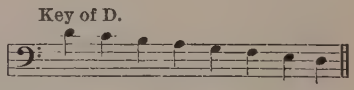
When the staff appears as we have just seen it, we know that Do is on the third space in the treble and on the first line above in the bass; but if Do were not, the exercises would be just as easy, for the scale is always the same in effect, however high or low it may be sung, and its tones always follow in the same order from Do.

If we wish to have the scale represented in a different position, we may do so by simply moving all of the notes and keeping the line unbroken. Thus, if we choose to move Do up from the third space to the fourth line in the treble, we may do it thus:

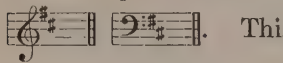
Key of D.

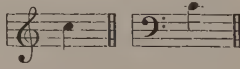
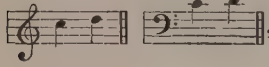


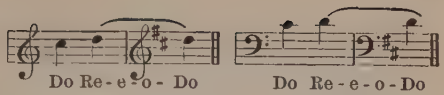
Key of D.

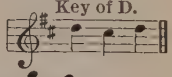
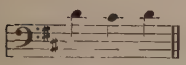


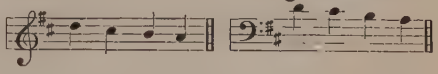
This is the scale in a new position.

To show that Do is now on the fourth line in the treble, and on the second space above in the bass, a sign is placed after the clef, thus:  . This sign, which is called the key signature, will be further explained.

To find the pitch of Do when in this position, blow the pitch pipe which gives the pitch of Do  , then sing Do, Re,  , and holding the tone which was called Re, gradually

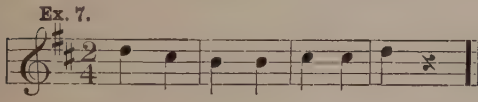
change to Do, keeping the same pitch 

(Key of D). In this position Do, Ti, Do appear thus: 

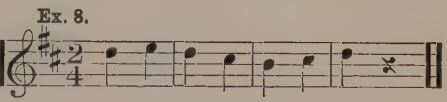
; Do, Ti, La, Sol, thus: 

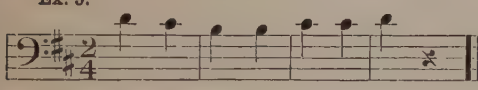
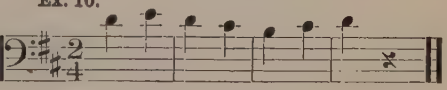
Sing these exercises from the staff.

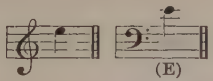
Ex. 7.



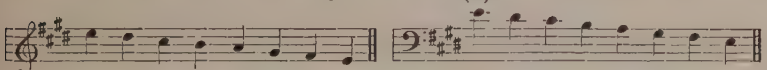
Ex. 8.



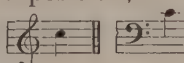
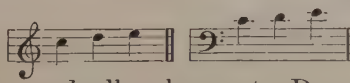
Ex. 9.

Ex. 10.

We say that these exercises are in the key of D, simply because the staff degree on which Do is placed represents the pitch called D.

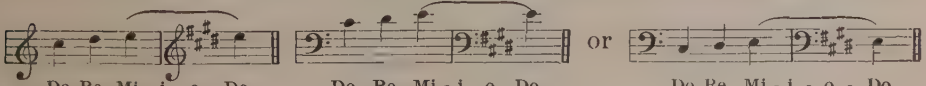
If we place Do on the fourth space in the treble, and on the second line above in the bass, thus, 

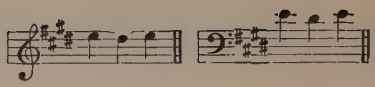
the scale from it appears thus:

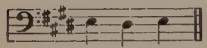


Notice the new key signature. This shows the position of Do. We call this the key of E because Do is on the staff degree which represents the pitch called E.

To find the pitch of Do when in this position, blow the pitch pipe which gives the pitch of Do written thus  , then sing Do, Re, Mi, thus,  , and holding the tone which was called Mi, gradually change to Do, keeping the same pitch, thus:

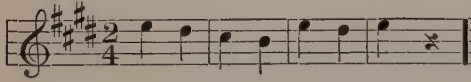


Do, Ti, Do in this position appear thus: 

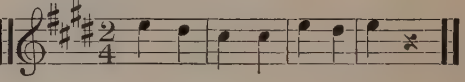
or 

Sing the following exercises. (Should these exercises prove to be too high, pass to the next lesson.)

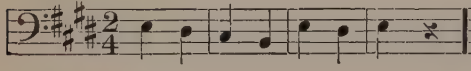
Ex. 11.



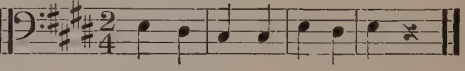
Ex. 12.



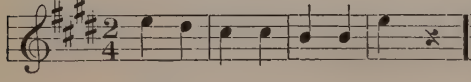
Ex. 13.



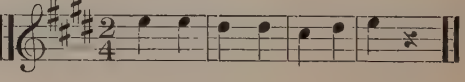
Ex. 14.



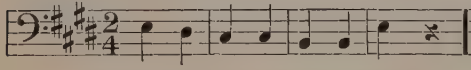
Ex 15.



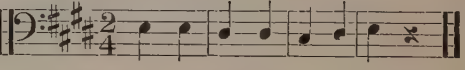
Ex. 16.

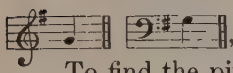
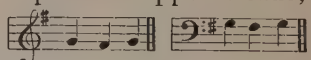


Ex. 17.

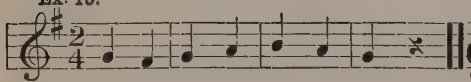


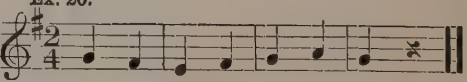
Ex. 18.

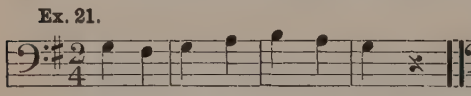


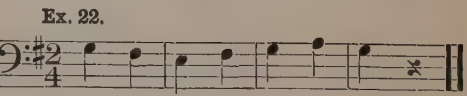
Now we will move Do again. Do in the new position appears thus,  , and Do, Ti, Do appear thus: 

To find the pitch of Do when in this position, see directions on pages 40 – 41.

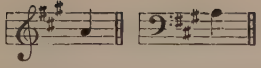
Ex. 19.

Ex. 20.

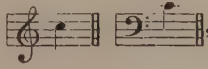
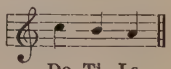


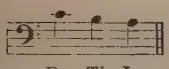
Ex. 21.

Ex. 22.

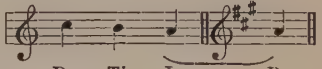
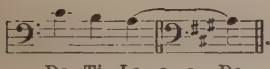


We call this the key of G because the staff degree on which Do is placed represents the pitch called G.

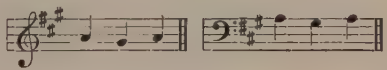
Do may appear thus: 

To find the pitch of Do when it is in this position, blow the pitch pipe giving Do thus,  , then sing Do, Ti, La, 



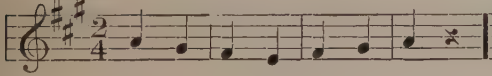
; hold the tone that was called La, and gradually change the name to Do, keeping the same pitch, thus:



. We call this the key of A because the staff degree on which Do is placed represents the pitch called A.

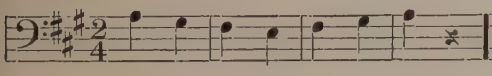
Do, Ti, Do will appear thus: 

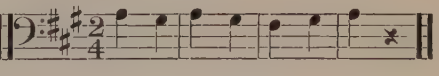
Sing these exercises for practice.

Ex. 23.



Ex. 24.

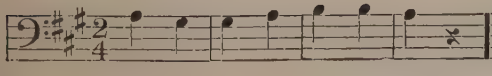
Ex. 25.

Ex. 26.



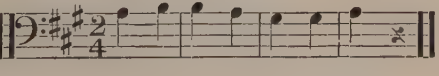
Ex. 27.

Ex. 28.

Ex. 29.



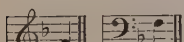
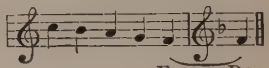
Ex. 30.

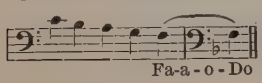


SUMMARY.

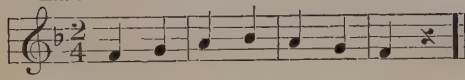
With no key signature, Do is placed thus: (Key of C). From our pitch pipe we get this tone without difficulty.

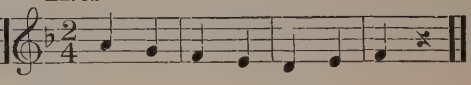
When one sharp is used, thus, , it means that Do is placed thus: (Key of G). We have already learned how to get the pitch.

When one flat is used, thus, , it means that Do is placed thus,  , and we get the pitch of Do thus: 

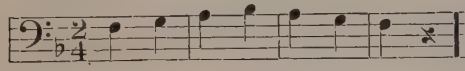


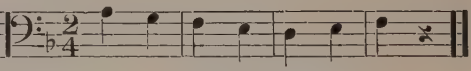
(Key of F).

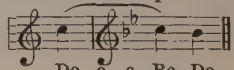
Ex. 31.

Ex. 32.

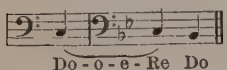


Ex. 33.



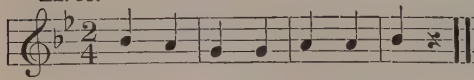
Ex. 34.

When two sharps are used they are placed thus, , and they show that Do is placed thus: (Key of D).

When two flats are used, thus, , it means that Do is placed thus: ; we find the pitch of Do thus: 

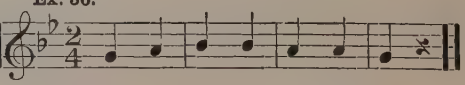


(Key of B flat).

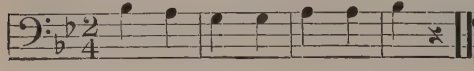
Ex. 35.

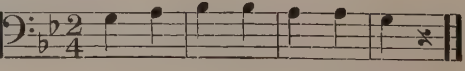
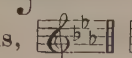


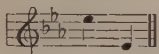
Ex. 36.

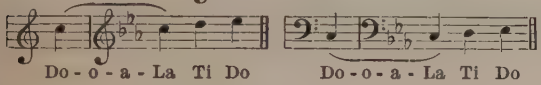


Ex. 37.



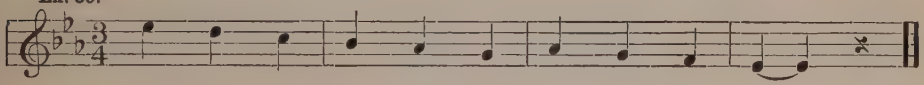
Ex. 38.

When three sharps are used they are placed thus, , and they show that Do is placed thus:  (Key of A).

When three flats are used, thus, , it means that Do is placed thus:  ; we find the pitch of Do thus:

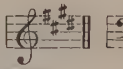
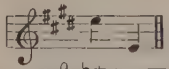


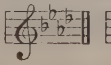
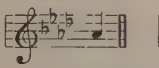
(Key of E flat)

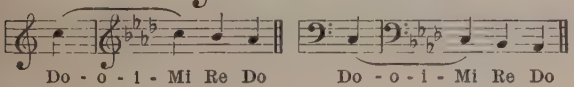
Ex. 39.



Ex. 40.

When four sharps are used they are placed thus, , and they show that Do is placed thus:  (Key of E).

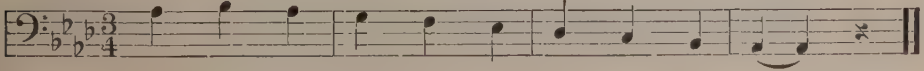
When four flats are used, thus,  , it means that Do is placed thus:  ; we find the pitch of Do thus:



(Key of A flat).

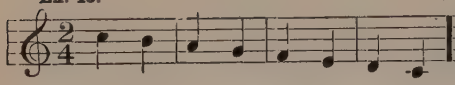
Ex. 41.

Ex. 42.

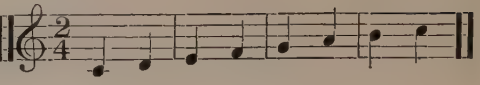


Study of the Scale and of Note Values.

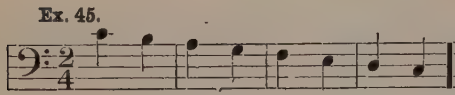
Ex. 43.



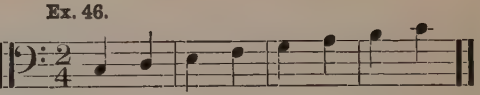
Ex. 44.



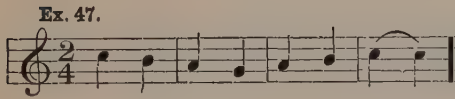
Ex. 45.



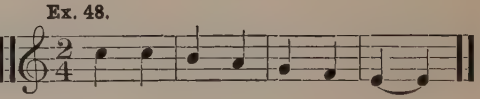
Ex. 46.



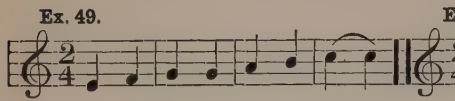
Ex. 47.



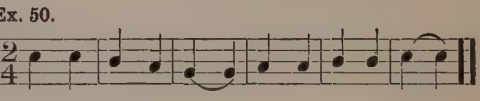
Ex. 48.



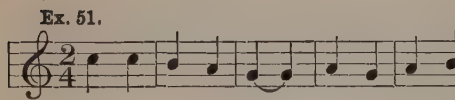
Ex. 49.



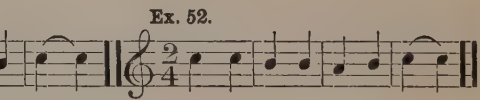
Ex. 50.



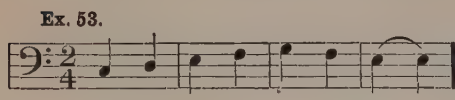
Ex. 51.



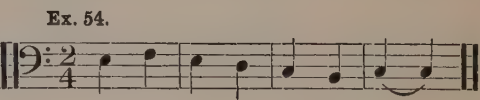
Ex. 52.



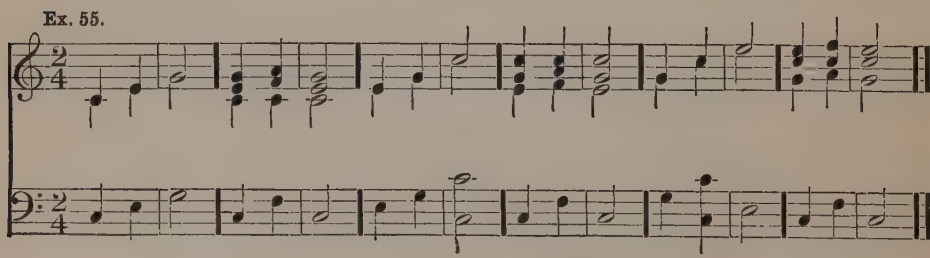
Ex. 53.



Ex. 54.



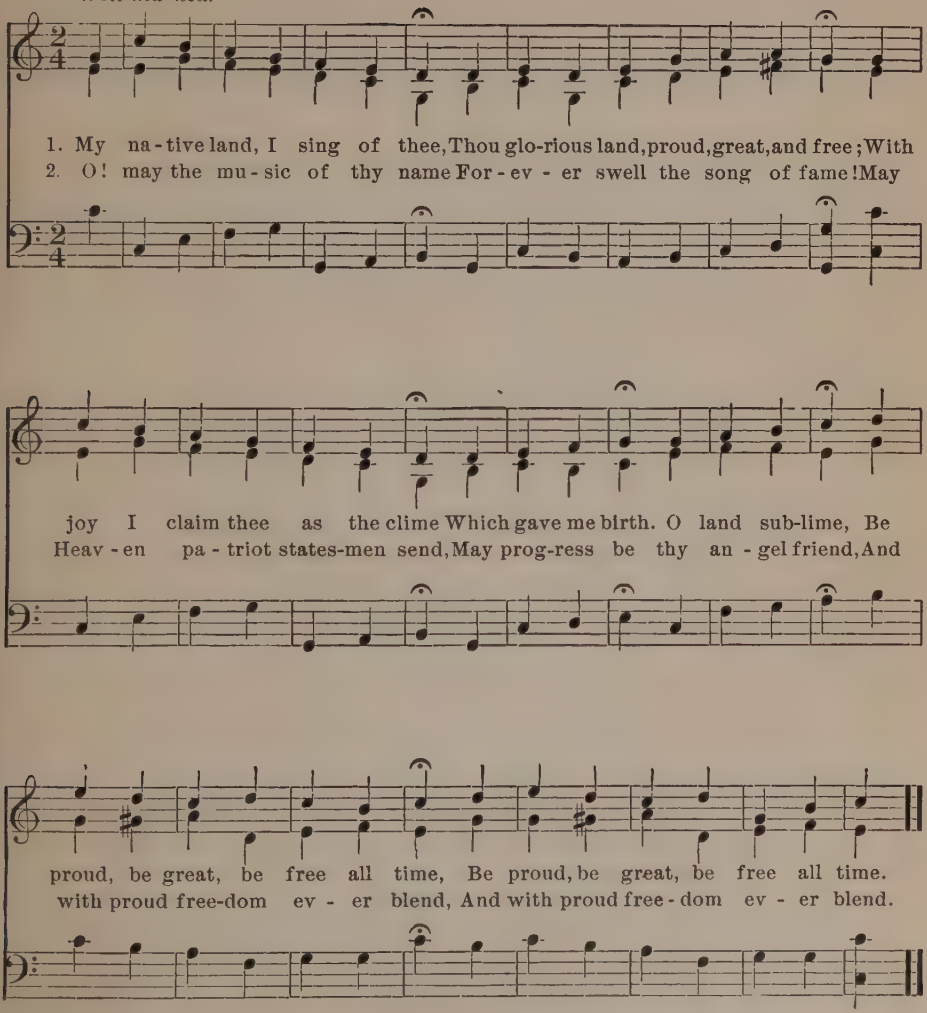
Ex. 55.



My Native Land.

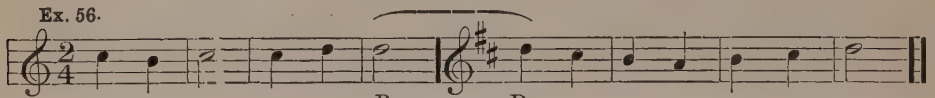
Words by JOHN SHERIDAN.
Well marked.

Music original.


1. My na-tive land, I sing of thee, Thou glo-rious land, proud, great, and free; With
2. O! may the mu-sic of thy name For-ev-er swell the song of fame! May
joy I claim thee as the clime Which gave me birth. O land sub-lime, Be
Heav-en pa-triot states-men send, May prog-ress be thy an-gel friend, And
proud, be great, be free all time, Be proud, be great, be free all time.
with proud free-dom ev-er blend, And with proud free-dom ev-er blend.

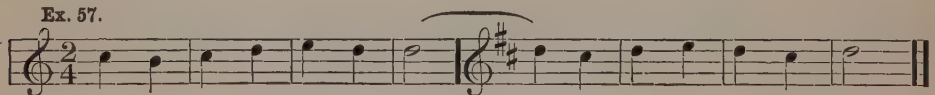
Sing the following exercise until the change of key indicated in the middle of the line can be made with ease, and without a pause.

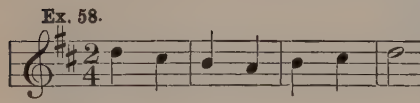
Ex. 56.



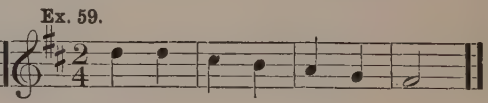
A very little practice will enable the learner to hold the tone and change the syllable without making a pause in the music. The power to do this is very useful in more advanced work; hence a single exercise of this kind is introduced whenever a new key is taken.

At first the pupils may pause a moment at the point of changing, and it may be necessary to take the vowel exercises indicated below the notes, before going on, but soon no pause will be necessary and the vowels can be omitted.

Ex. 57.

Ex. 58.



Ex. 59.



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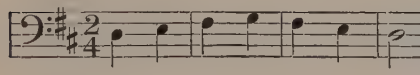
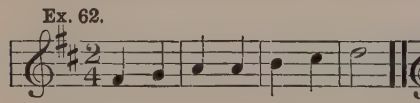


Ex. 61.

Ex. 62.



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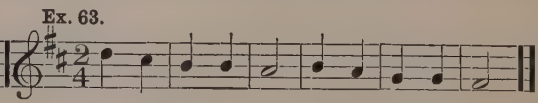

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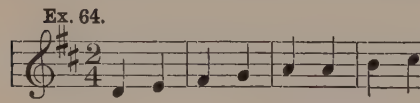

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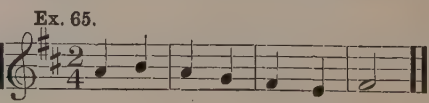

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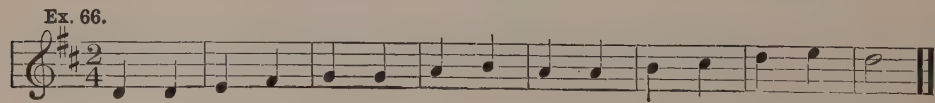
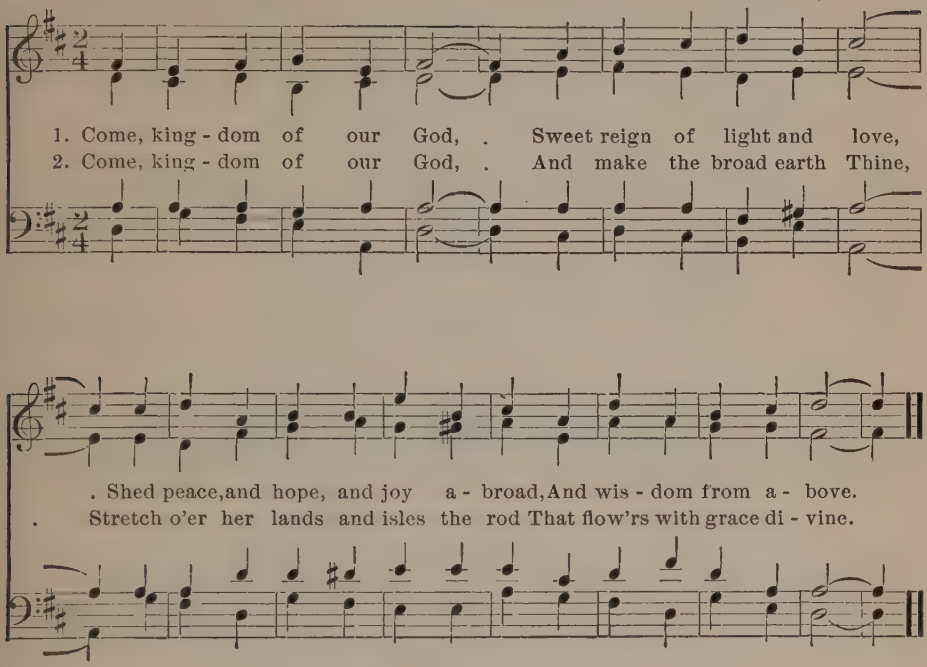
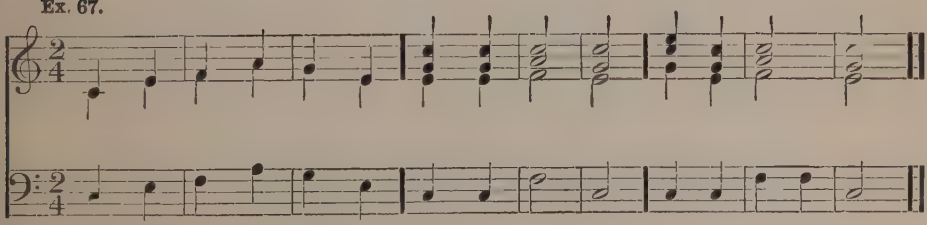


Brotherhood.

Words by JOHN JOHNS. Music by EDWARD JOHN HOPKINS (arr.).

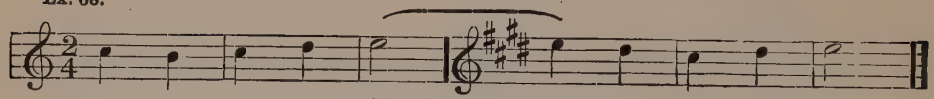

1. Come, king - dom of our God, . Sweet reign of light and love,
2. Come, king - dom of our God, . And make the broad earth Thine,
. Shed peace, and hope, and joy a - broad, And wis - dom from a - bove.
. Stretch o'er her lands and isles the rod That flow'rs with grace di - vine.

Ex. 67.



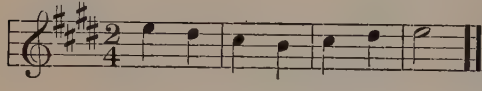
Study of the Scale and of Note Values.

Ex. 68.



Mi - i - o - Do

Ex. 69.



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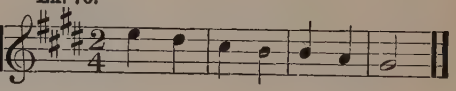

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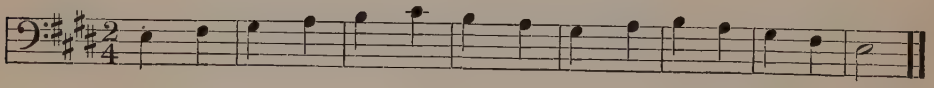
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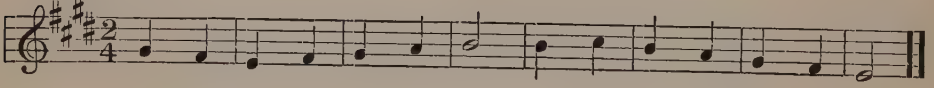

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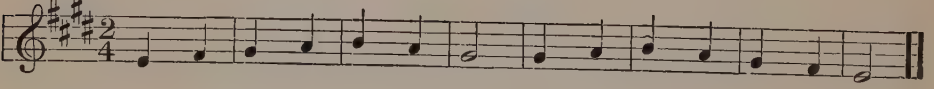

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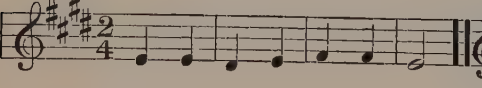

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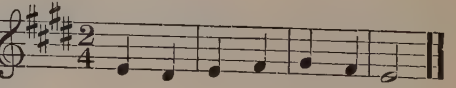

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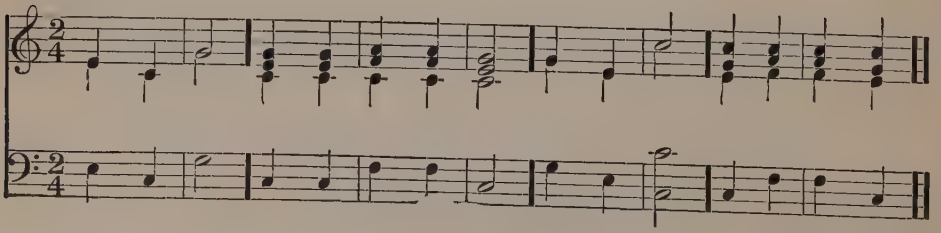
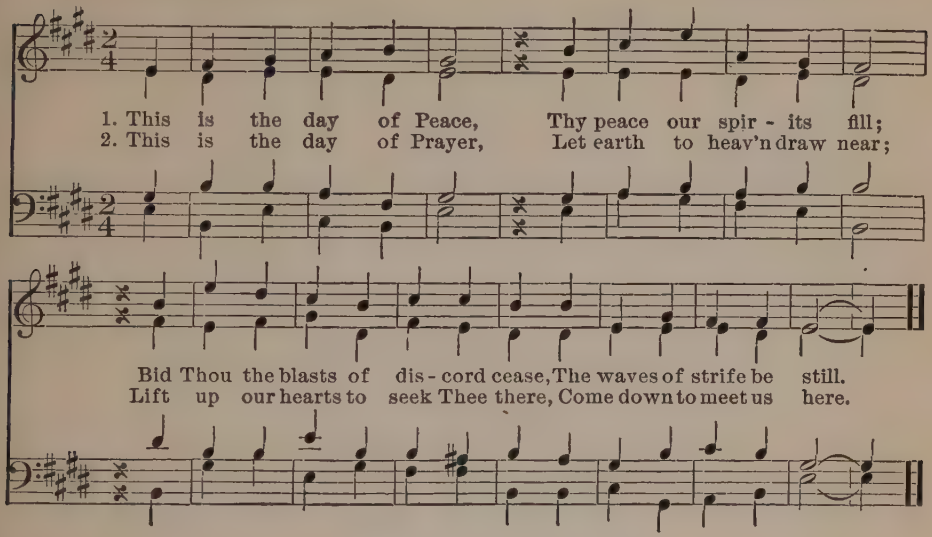


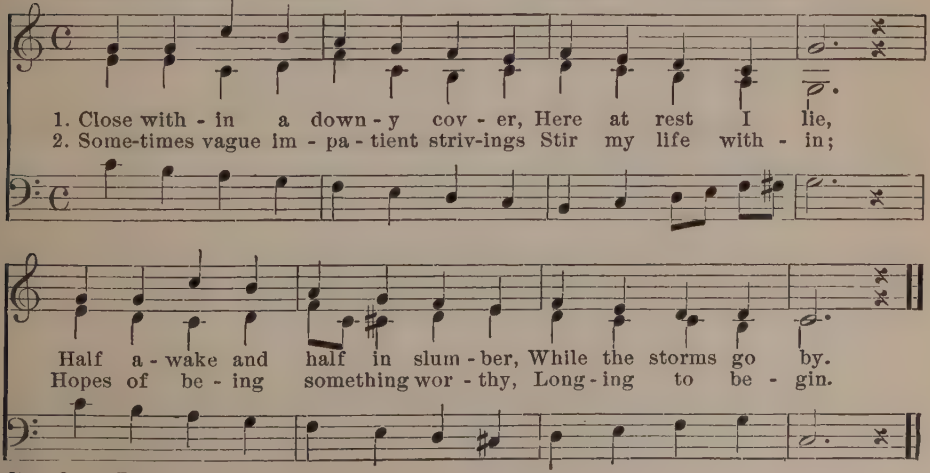
Day of Peace and Prayer.

Words by JOHN ELLERTON. German Choral, 1754.


1. This is the day of Peace, Thy peace our spir - its fill;
2. This is the day of Prayer, Let earth to heav'n draw near;
Bid Thou the blasts of dis - cord cease, The waves of strife be still.
Lift up our hearts to seek Thee there, Come down to meet us here.

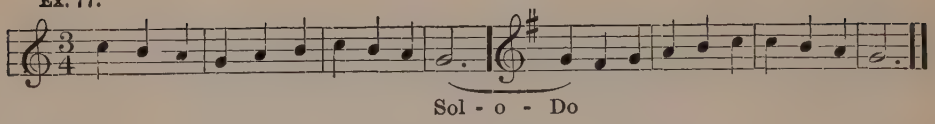
Song of the Bud.

Words by SARAH WILLIAMS. Music by P. E. RASMUNSEN (arr.).


1. Close with - in a down - y cov - er, Here at rest I lie,
2. Some-times vague im - pa - tient striv-ings Stir my life with - in;
Half a - wake and half in slum - ber, While the storms go by.
Hopes of be - ing something wor - thy, Long - ing to be - gin.

Study of the Scale and of Note Values.

Ex. 77.



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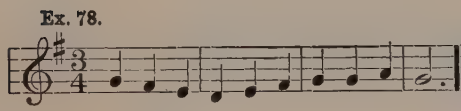

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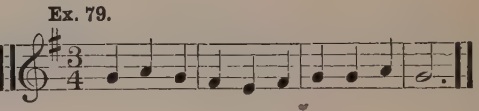

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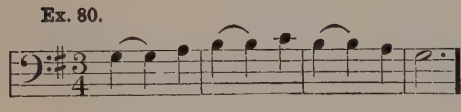
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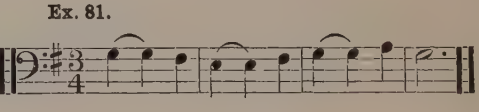

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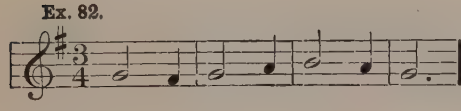

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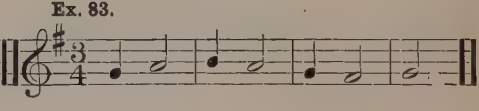

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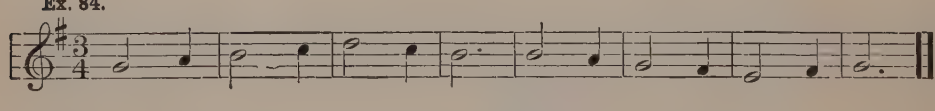

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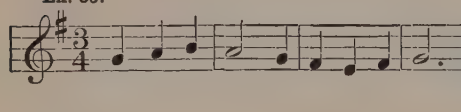

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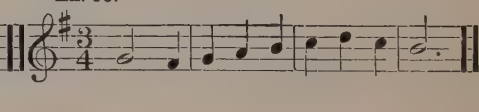

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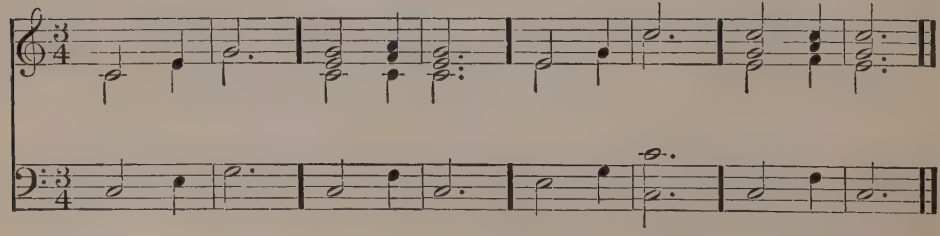
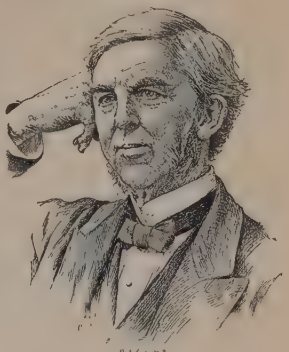


O Love Divine.

Words by OLIVER WENDELL HOLMES. Music by PETER RITTER.

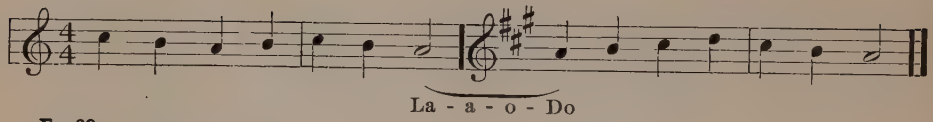


OLIVER WENDELL HOLMES.

1. O Love di - vine, that stooped to share Our sharp - est pang, our bit - ter - est tear, On Thee we cast each earth - born care; We smile at pain while Thou art near.
2. Though long the wea - ry way we tread, And sor - row crown each lin - ger - ing year, No path we shun, no dark - ness dread, Our hearts still whis - p'ring, Thou art near.
3. When droop - ing pleas - ure turns to grief, And trem - bling faith is changed to fear, The mur - m'ring wind, the quiv - 'ring leaf, Shall soft - ly tell us, Thou art near.
4. On Thee we fling our burd - 'ning woe, O Love di - vine, for - ev - er dear! Con - tent to suf - fer while we know, Liv - ing and dy - ing, Thou art near.

Poem by permission of HOUGHTON, MIFFLIN & CO.

Study of the Scale and of Note Values.

Ex. 88.

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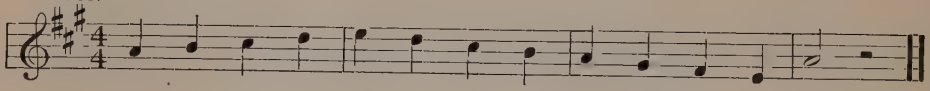
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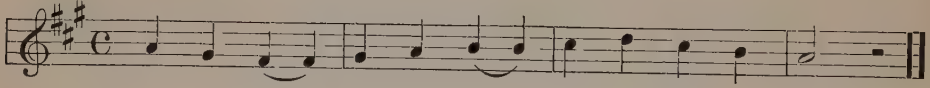

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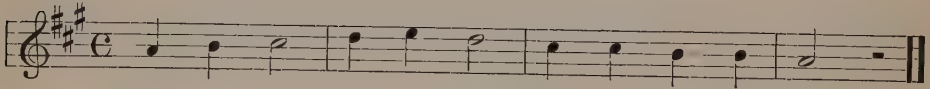

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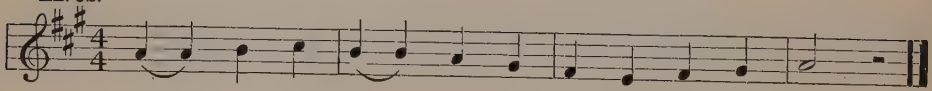
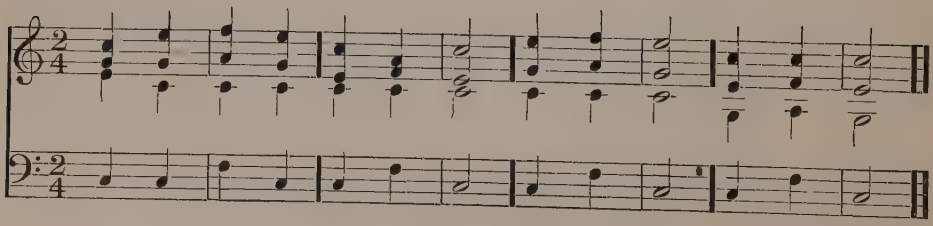


Ex. 93.

Ex. 94.



Softly Now the Light of Day.

Words by G. W. DOANE. Music by C. M. VON WEBER.

C. M. VON WEBER.

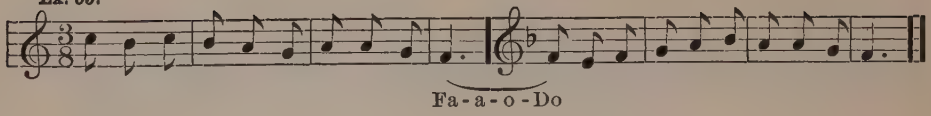
1. Soft - ly now the light of day
2. Thou, whose all - per - vad - ing eye
3. Soon, for me, the light of day

Fades up - on my sight a - way; Free from care, from
Naught es - capes, with - out, with - in, Par - don each in -
Shall for - ev - er pass a - way; Then, from sin and

la - bor free, Lord, I would com - mune with Thee.
firm - i - ty, O - pen fault, and se - cret sin.
sor - row free, Take me, Lord, to dwell with Thee.

Study of the Scale and of Note Values.

Ex. 95.



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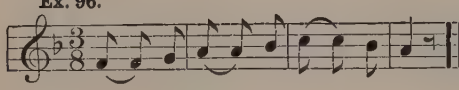

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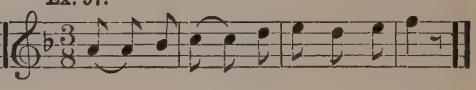

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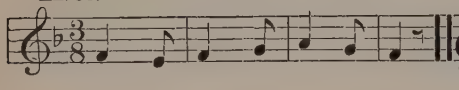

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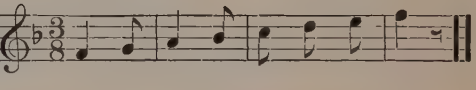

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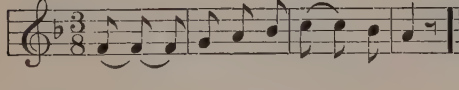

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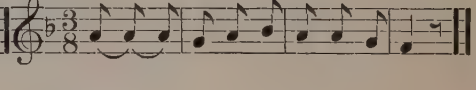
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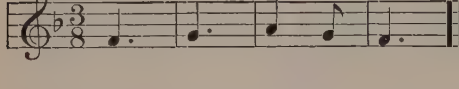

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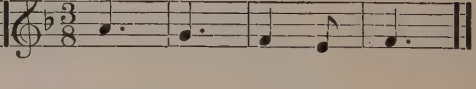

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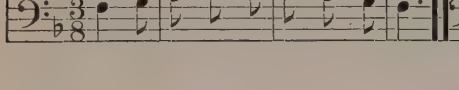

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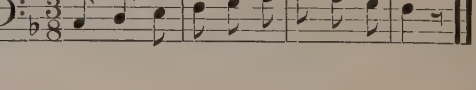

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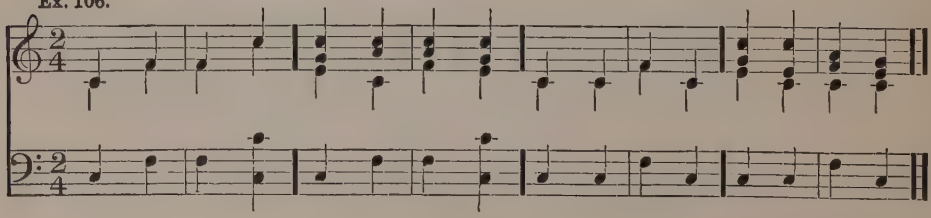
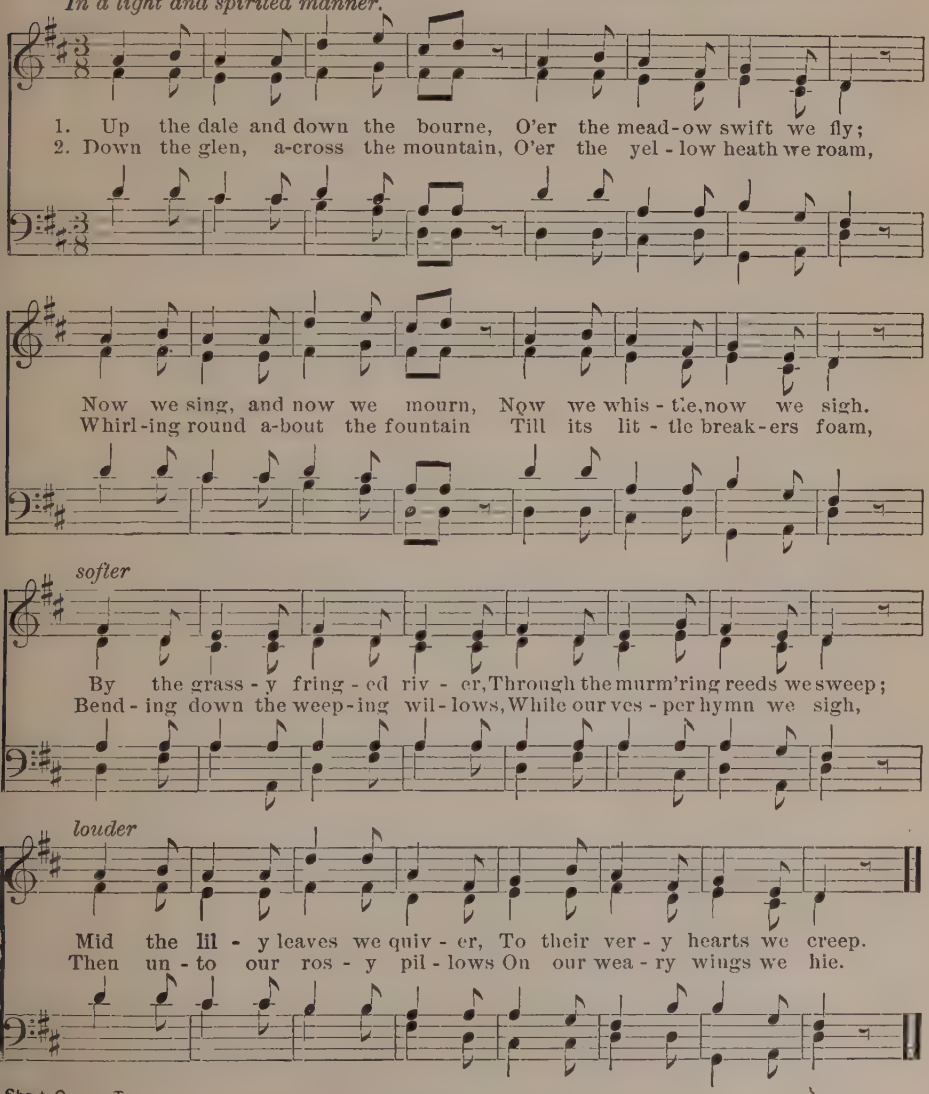


Summer Winds.

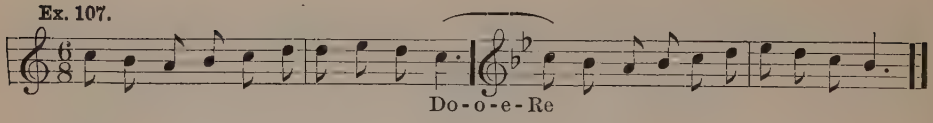
Words by GEORGE DARLEY. Norwegian Melody (arr.).

In a light and spirited manner.


1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Down the glen, a-cross the mountain, O'er the yel-low heath we roam,
Now we sing, and now we mourn, Now we whis-tle, now we sigh.
Whirl-ing round a-bout the fountain Till its lit-tle break-ers foam,
softer
By the grass-y fring-ed riv-er, Through the murm'ring reeds we sweep;
Bend-ing down the weep-ing wil-lows, While our ves-per hymn we sigh,
louder
Mid the lil-y leaves we quiv-er, To their ver-y hearts we creep.
Then un-to our ros-y pil-lows On our wea-ry wings we hie.

Study of the Scale and of Note Values.

Ex. 107.



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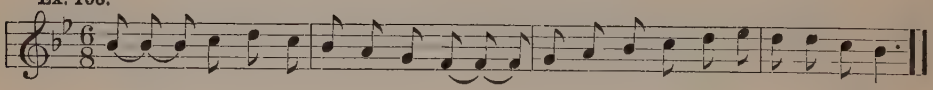

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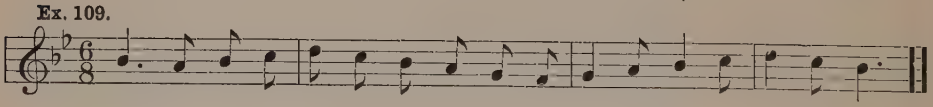

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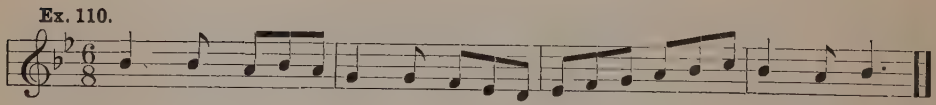
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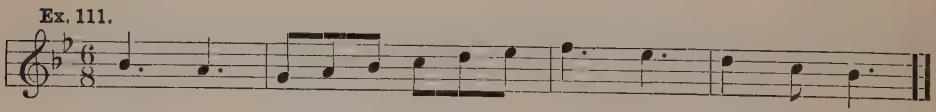

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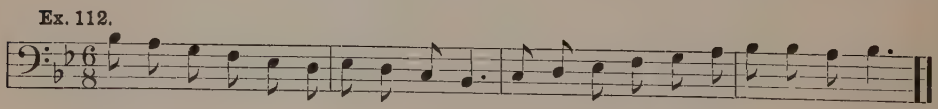

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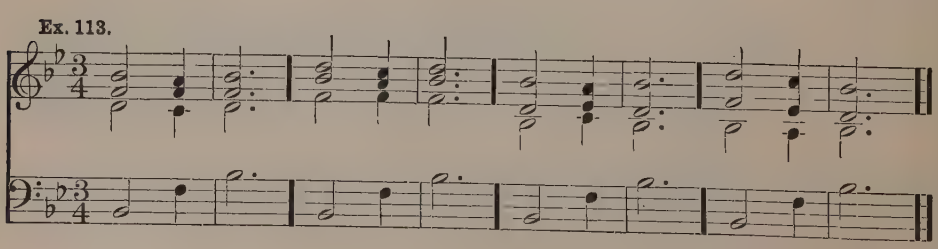
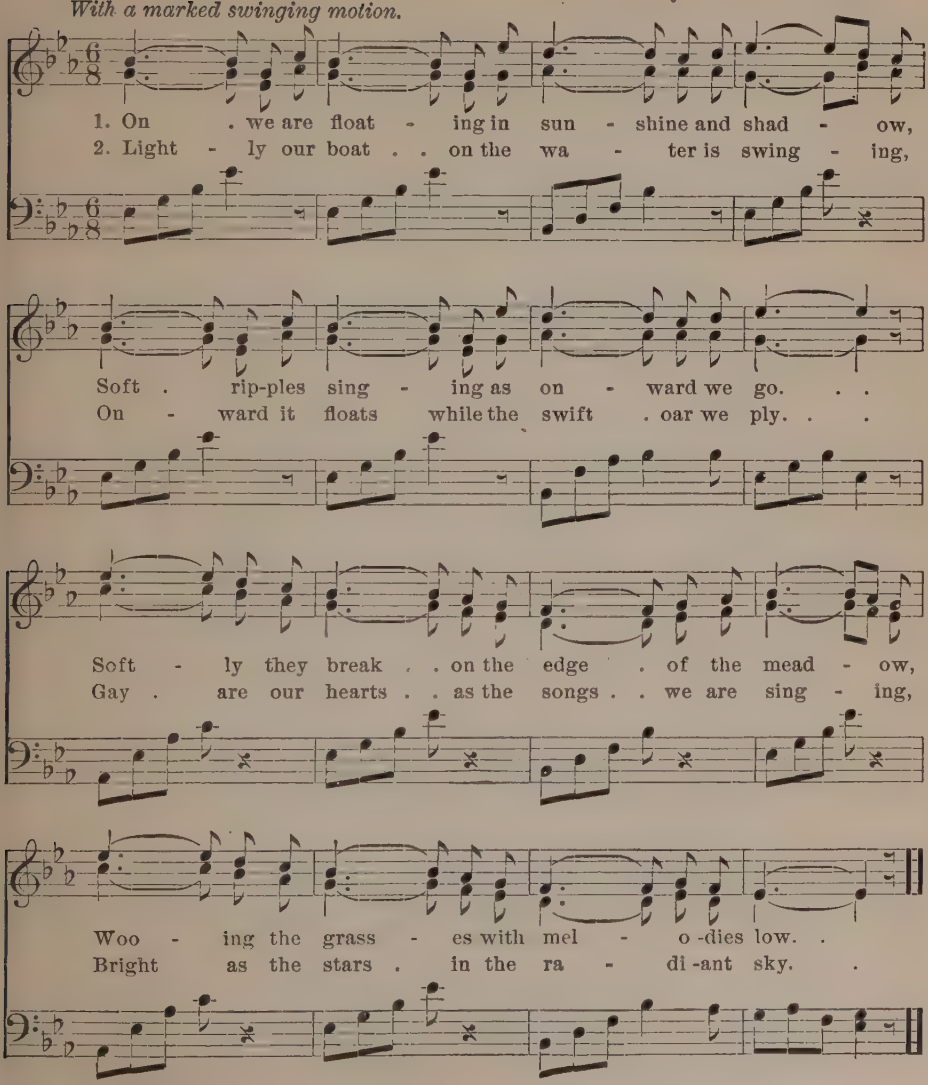


Boat Song.

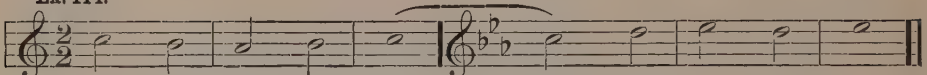
Music by C. M. von Weber.

With a marked swinging motion.

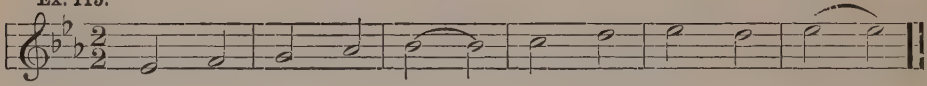

1. On . we are float - ing in sun - shine and shad - ow,
2. Light - ly our boat . . on the wa - ter is swing - ing,
Soft . rip-ples sing - ing as on - ward we go. . .
On - ward it floats while the swift . oar we ply. . .
Soft - ly they break . . on the edge . of the mead - ow,
Gay . are our hearts . . as the songs . . we are sing - ing,
Woo - ing the grass - es with mel - o -dies low. .
Bright as the stars . in the ra - di -ant sky. .

Study of Scale Relation and of Note Values.

Ex. 114.



Ex. 115.



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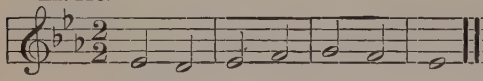

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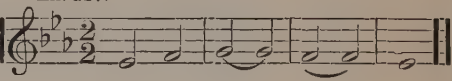

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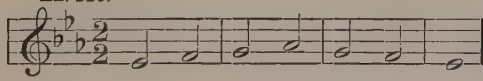
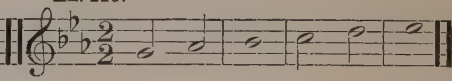


Ex. 119.



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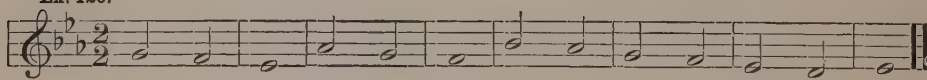

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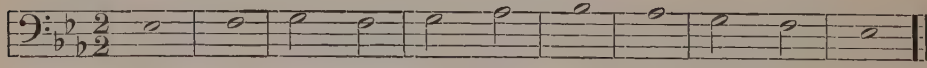

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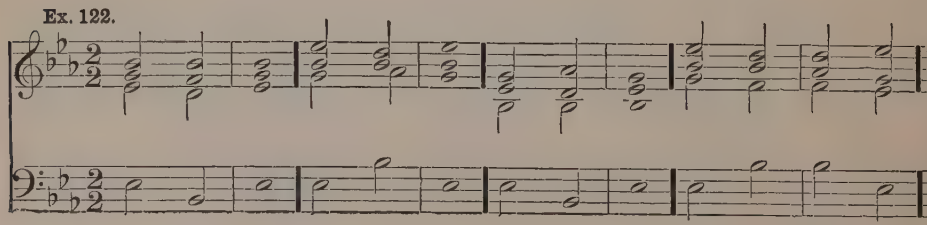
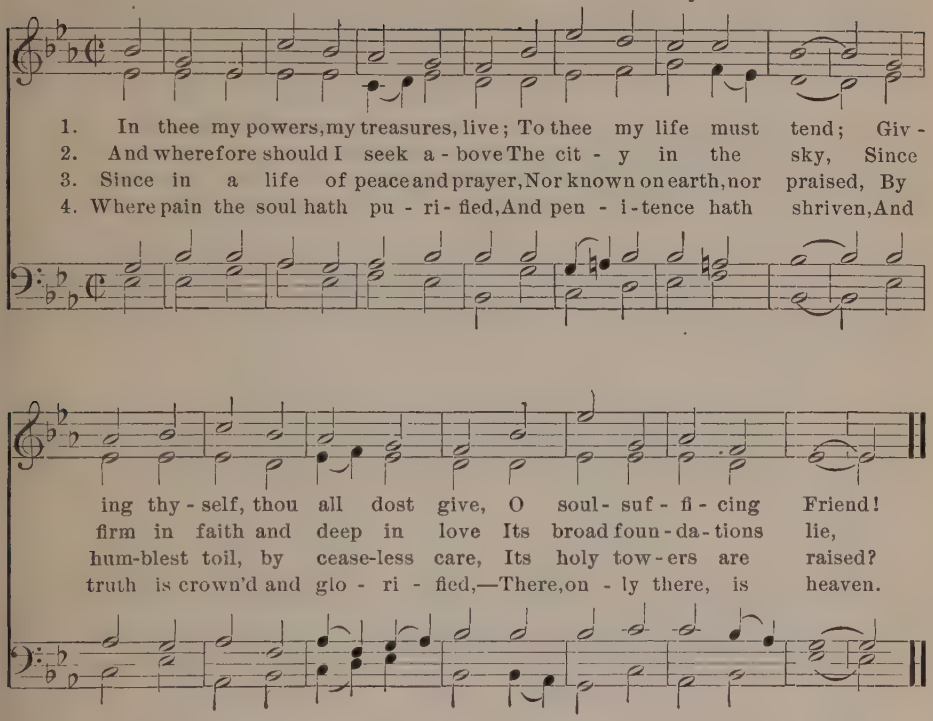
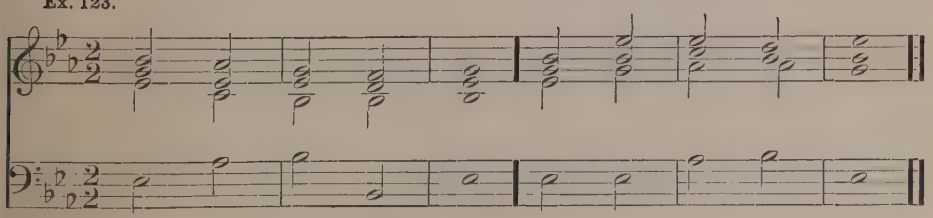


Trust.

Words by ELIZA SCUDDER. Music by WILLIAM WEALE.

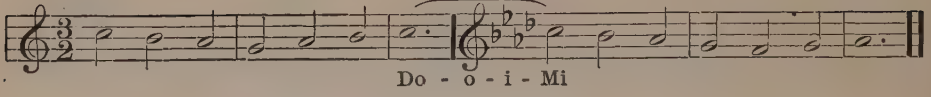

1. In thee my powers, my treasures, live; To thee my life must tend; Giv-
2. And wherefore should I seek a-bove The cit-y in the sky, Since
3. Since in a life of peace and prayer, Nor known on earth, nor praised, By
4. Where pain the soul hath pu-ri-fied, And pen-i-tence hath shriven, And
ing thy-self, thou all dost give, O soul-suf-fi-cing Friend!
firm in faith and deep in love Its broad foun-da-tions lie,
hum-blest toil, by cease-less care, Its holy tow-ers are raised?
truth is crown'd and glo-ri-fied,—There, on-ly there, is heaven.

Ex. 123.



Study of Scale Relation and of Note Values.

Ex. 124.



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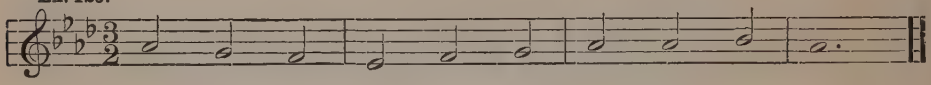
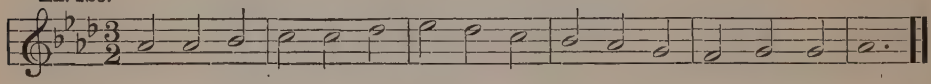
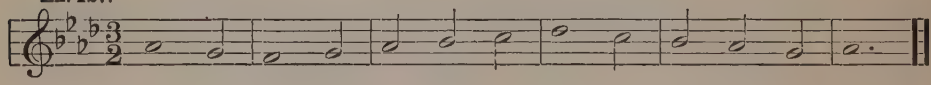


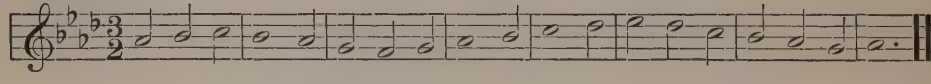
Ex. 126.



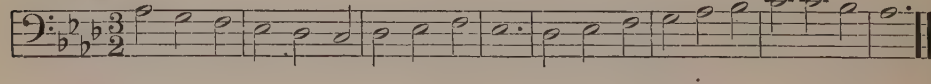
Ex. 127.



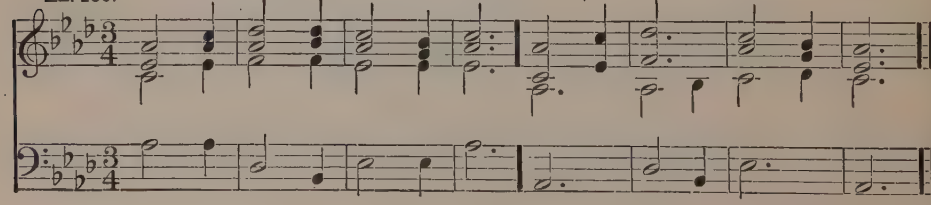
Ex. 128.



Ex. 129.



Ex. 130.

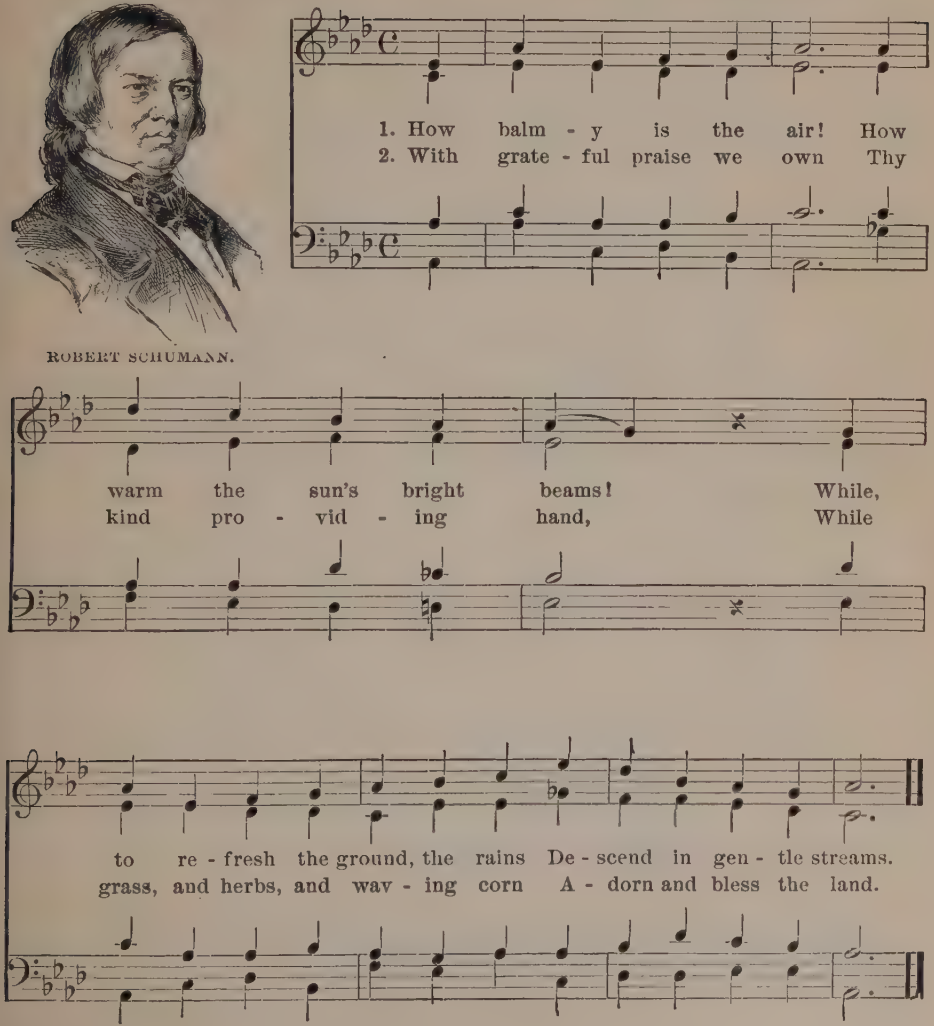


A Song for Seasons.

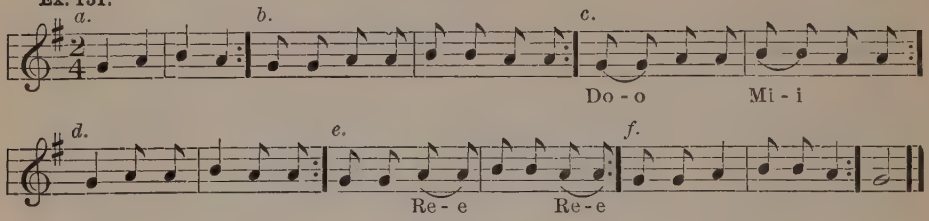
Words by —— GIBBONS.

Music by ROBERT SCHUMANN.

ROBERT SCHUMANN.


1. How balm - y is the air! How
2. With grate - ful praise we own Thy
warm the sun's bright beams! While,
kind pro - vid - ing hand, While
to re - fresh the ground, the rains De - scend in gen - tle streams.
grass, and herbs, and wav - ing corn A - dorn and bless the land.

In the following exercises the pupils are given practice in singing two notes to a beat. In beginning the divided beat the pupils may practice such simple exercises as the following.

Ex. 131.

DIRECTIONS.

Pupils should give some visible indication of the beat so that the teacher may know that the correct idea is gained.

For this purpose the finger may be pressed down upon the desk and held firmly while the tones are sung, giving two downward beats for each measure in two-four meter.

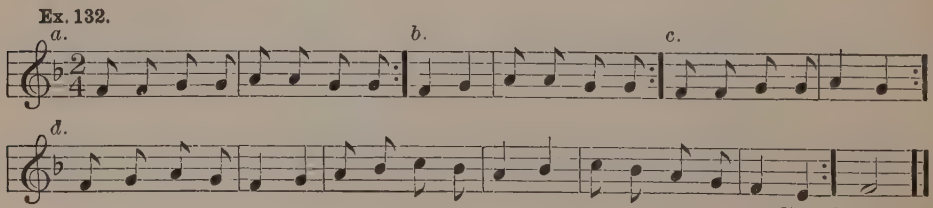
When the beating is uniform and the portion of the exercise marked *a* is sung correctly, the pupils should pass to *b*, keeping the same beat and giving two tones for each beat.

The finger should be held firmly down till the second tone has been given, then raised slightly and pressed down again for the second two.

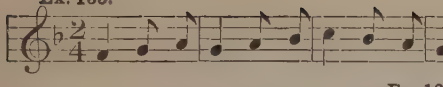
On *c* and *e* the two notes on the same line or space united by the tie are sung as one note. These exercises prepare the way for *d* and *f* which are but another representation for the same effect.

When Ex. 131 has been mastered these more irregular exercises should be studied.

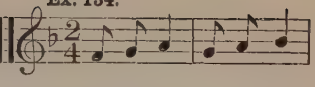
Ex. 132.



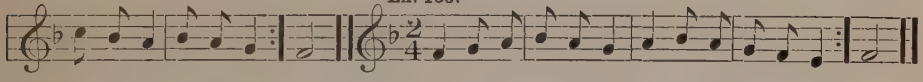
Ex. 133.



Ex. 134.

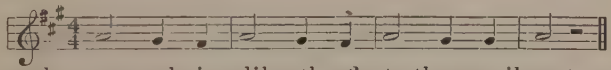


Ex. 135.



Repeat each exercise until the movement is perfectly mastered.

In the beginning of sight reading, intervals as such are of no consequence to the learner, as his success depends upon his knowledge of the tones of the scale as individuals. It is therefore our second object to impress the tones of the scale as individuals upon the mind.

The principle underlying this teaching is very simple. We select a tone for study. This tone is placed at the beginning of a little phrase, thus:

The second measure being like the first, the pupils return from La to Do without hesitation, as this is merely going back to the point of departure, and there is no consciousness of an interval, but simply of two tones falling in natural succession.

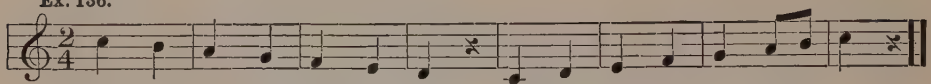
To establish the power of return to the point of departure, dictation exercises, either oral or from the board, should be frequently used. The oral dictation should be as follows:— The teacher will sing Do, Ti, La; the pupils respond with the tones. The teacher will say, "Sing it again." In doing this the pupils pass at once from La to Do.

The teacher says, "Sing the last tone again," and the pupils respond with La. "Sing the first tone," and the pupils respond with Do. Thus Do and La are brought into relation and practiced again and again. In like manner each tone of the scale may be brought in turn into relation with Do.

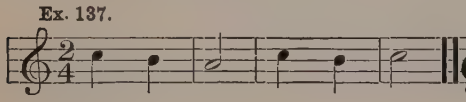
By taking other tones of the scale for the starting point (as Mi or Sol) the tones of the scale are one by one placed in relation with every other tone, and at the same time the grouping of tones in phrases, and the habit of fixing the tones on the mind as they are sung, become established.

Study of Scale Relation and of the Divided Beat.

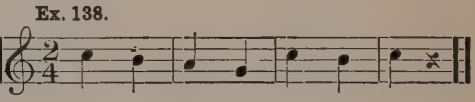
Returning to Do from all scale tones.

Ex. 136.

The following exercises treat every tone of the scale in turn. The teacher may precede each lesson from the book by a dictation lesson, for which the exercises themselves furnish the guide. If blackboard exercises are used instead of oral dictation, the teacher may direct the pupils by means of a pointer.

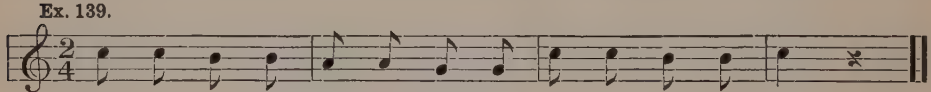
Ex. 137.



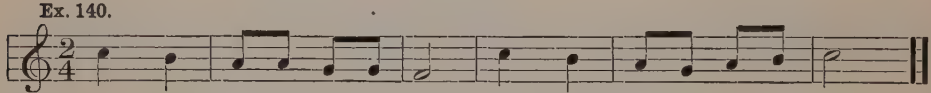
Ex. 138.



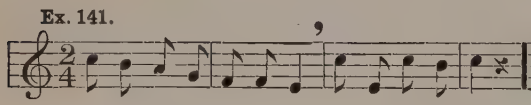
Ex. 139.

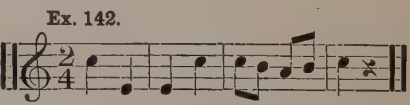


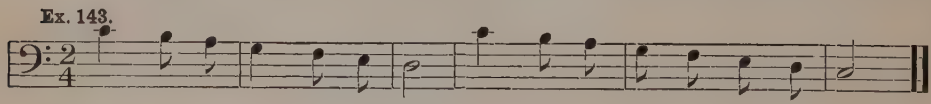
Ex. 140.



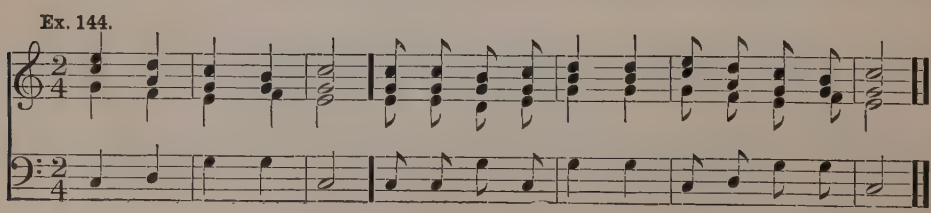
Ex. 141.



Ex. 142.

Ex. 143.



Ex. 144.



Harvest Home.

Words by Dean ALFORD. Music by J. SEBASTIAN BACH.

J. SEBASTIAN BACH.

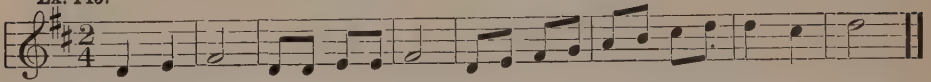
1. Come, ye thank-ful peo - ple, come, Raise the song of
2. All is safe - ly gath-ered in, Ere the win - ter
3. All the world is God's own field, Fruit un - to His
4. Wheat and tares to - geth - er sown, Un - to joy or
5. For the Lord our God shall come, And shall take His
6. From His field shall in that day All of - fen - ces
7. E - ven so, Lord, quick - ly come To Thy fi - nal
8. Gath - er Thou Thy peo - ple in, Free from sor - row,

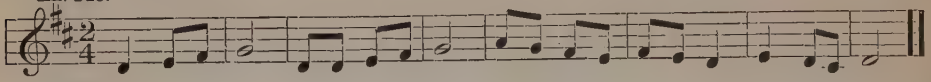
har-vest home, God our mak - er doth pro - vide For our wants to
storms be - gin. First the blade, and then the ear, Then the full corn
praise to yield; Give His an - gels charge at last, In the fire the
sorrow grown: There for - ev - er pu - ri - fied, In Thy pres-ence
har-vest home, purge a - way; har-vest home; free from sin;

be supplied; Come to God's own tem - ple, come, Raise the song of harvest home.
shall appear; Grant, O har - vest Lord, that we Wholesome grain and pure may be.
tares to cast, But the fruit - ful ears to store In His gar - ner ev - er-more.
to a - bide. Come, with all Thine an - gels, come, Raise the glo-rious harvest home.

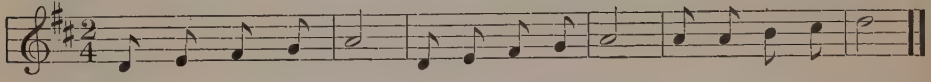
Study of Scale Relation and of the Divided Beat.

Returning to Do from all scale tones.

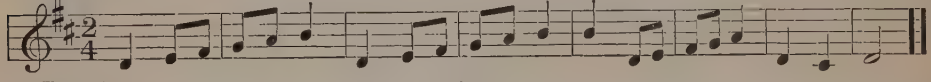
Ex. 145.

Ex. 146.



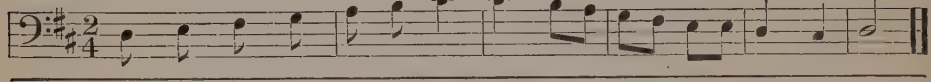
Ex. 147.



Ex. 148.

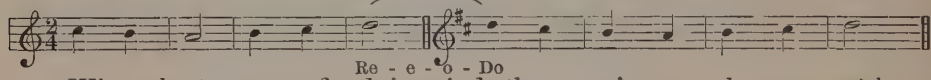


Ex. 149.

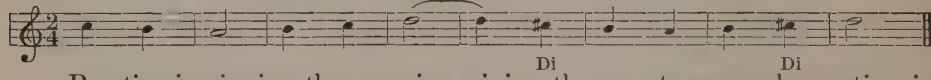


In the previous exercises in changing the key, the key signature has been used; but in the second series the new tones brought in by changing the key are indicated by the proper sharp or flat. This gives the teacher a chance to prepare for the chromatic changes which occur in songs.

At the first reading the Do should be changed, and the tones in the new key should be sung as natural tones of that key, thus:

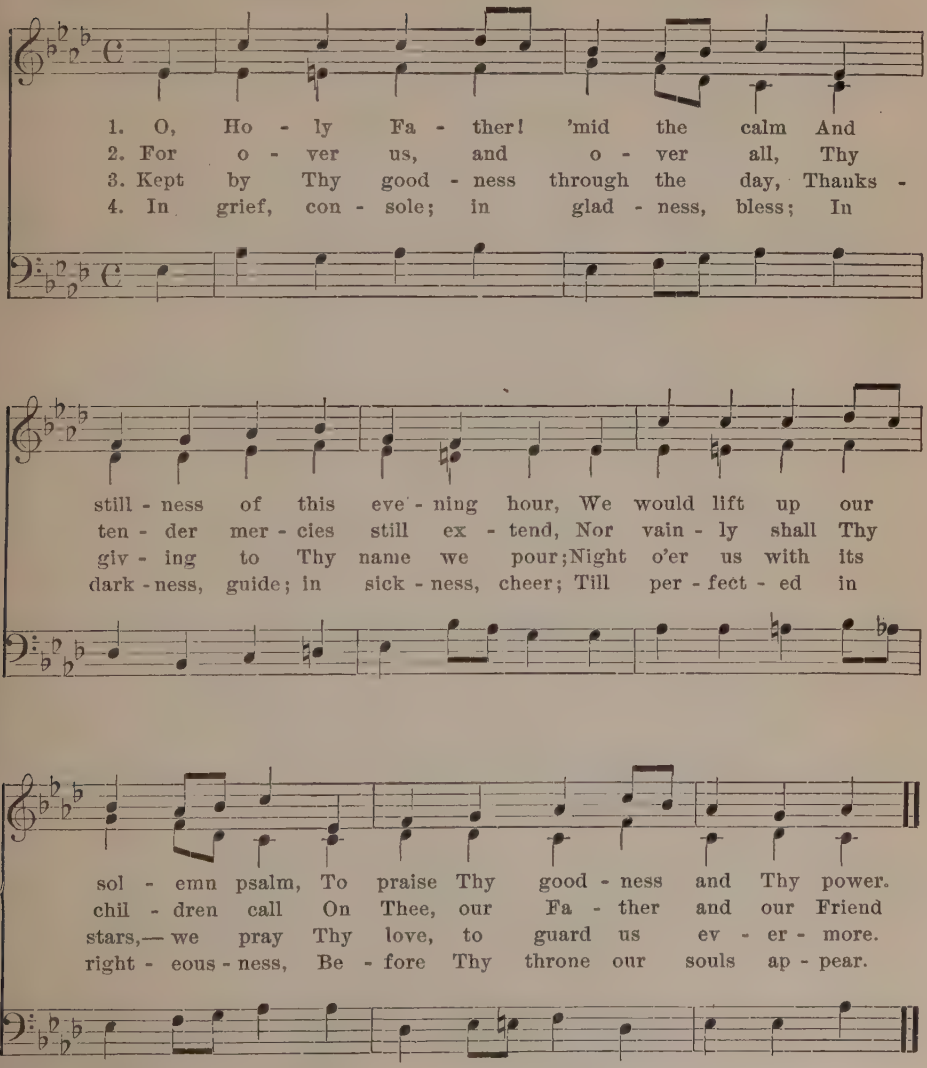


When the tones are fixed in mind, the exercise may be sung without changing the Do, in which case the syllables become these:



Practice in singing the exercise, giving the new tones as chromatics, is exceedingly valuable, and learning to sing chromatic tones in this way is perfectly logical, as we first take the tones in the way already known, and from this proceed to learn the unknown names — the names alone being unfamiliar.

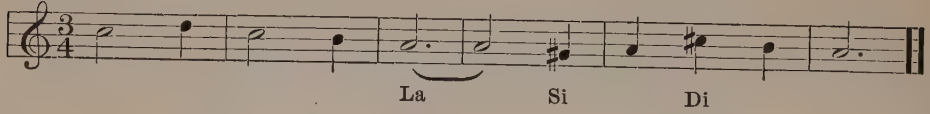
O, Holy Father.

Words by W. H. Burleigh. Music by Robert Schumann.

1. O, Ho - ly Fa - ther! 'mid the calm And still - ness of this eve - ning hour, We would lift up our sol - emn psalm, To praise Thy good - ness and Thy power.
2. For o - ver us, and o - ver all, Thy ten - der mer - cies still ex - tend, Nor vain - ly shall Thy chil - dren call On Thee, our Fa - ther and our Friend
3. Kept by Thy good - ness through the day, Thanks - giv - ing to Thy name we pour; Night o'er us with its stars,— we pray Thy love, to guard us ev - er - more.
4. In grief, con - sole; in glad - ness, bless; In dark - ness, guide; in sick - ness, cheer; Till per - fect - ed in right - eous - ness, Be - fore Thy throne our souls ap - pear.

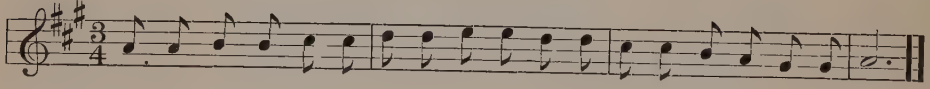
Study of Scale Relation and of the Divided Beat.

Returning to Ti from all scale tones.

Ex. 150.



Ex. 151.



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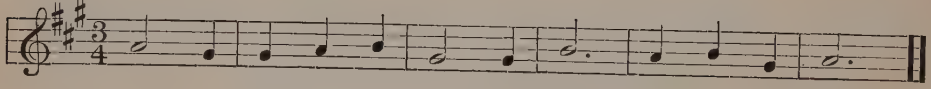
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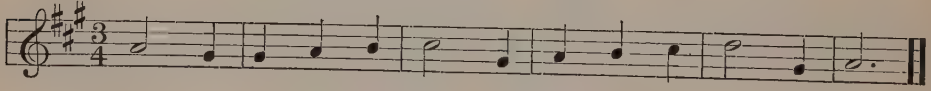
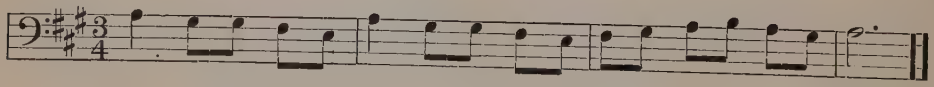
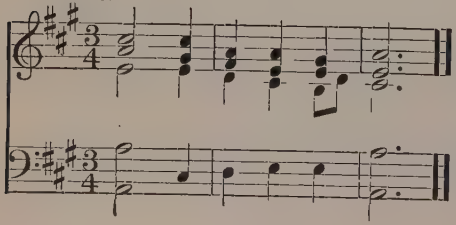


Ex. 154.

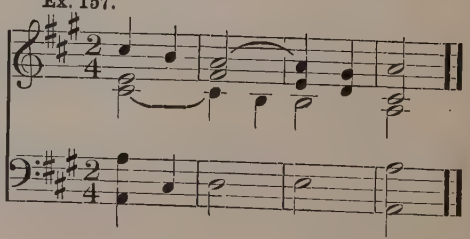
Ex. 155.



Ex. 156.



Ex. 157.

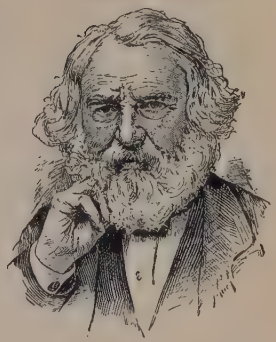


Curfew.

Words by HENRY WADSWORTH LONGFELLOW.

Music original.

Slowly and solemnly.



HENRY WADSWORTH LONGFELLOW.

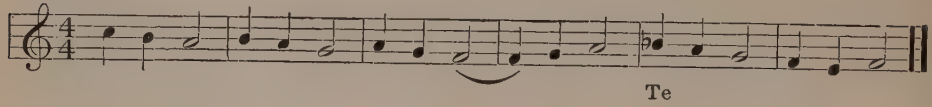
1. Sol - emn - ly, mourn - ful - ly, Deal - ing its dole, The cur - few bell Is be - gin - ning to toll. Cov - er the em - bers And put out the light; Toil comes with the morn - ing, And rest with the night.
2. Dark grow the win - dows, And quenched is the fire; Sound fades in - to si - lence,— All foot - steps re - tire. No voice in the cham - bers, No sound in the hall! Sleep, sleep and ob - liv - i - on Reign o - ver all!

Ex. 158.

Study of Scale Relation and of the Divided Beat.

Returning to Sol from all scale tones.

Ex. 159.



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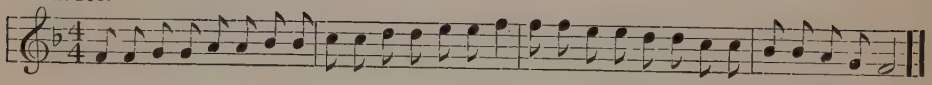

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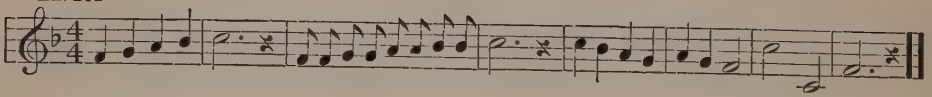

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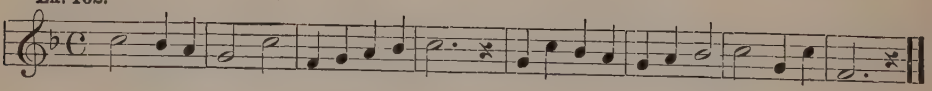
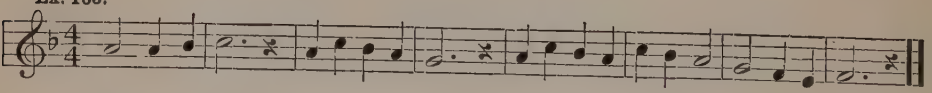
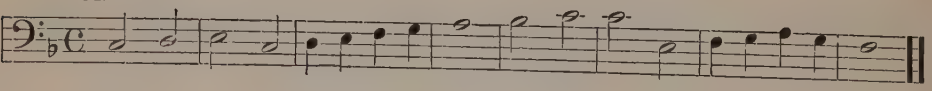


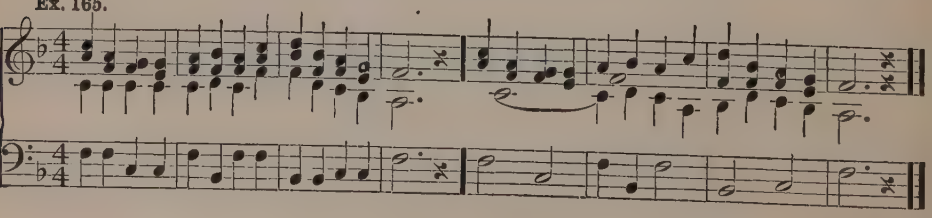
Ex. 163.



Ex. 164.

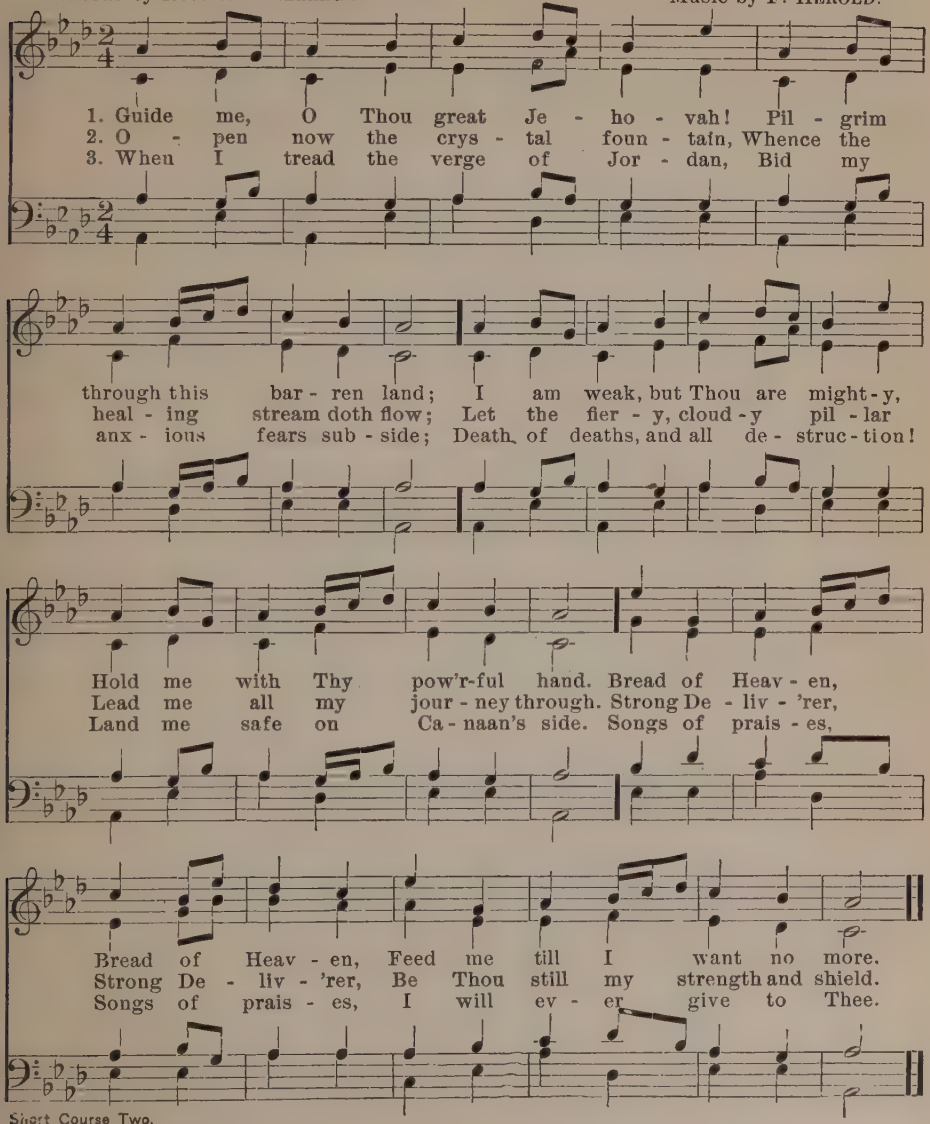


Ex. 165.



Guide me, O Thou Great Jehovah!

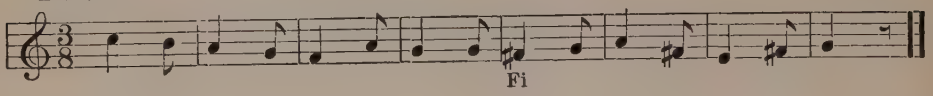
Words by Rev. W. WILLIAMS. Music by F. HÉROLD.


1. Guide me, O Thou great Je - ho - vah! Pil - grim
2. O - pen now the crys - tal foun - tain, Whence the
3. When I tread the verge of Jor - dan, Bid my
through this bar - ren land; I am weak, but Thou are might - y,
heal - ing stream doth flow; Let the fier - y, cloud - y pil - lar
anx - ious fears sub - side; Death of deaths, and all de - struc - tion!
Hold me with Thy pow'r-ful hand. Bread of Heav - en,
Lead me all my jour - ney through. Strong De - liv - 'rer,
Land me safe on Ca - naan's side. Songs of prais - es,
Bread of Heav - en, Feed me till I want no more.
Strong De - liv - 'rer, Be Thou still my strength and shield.
Songs of prais - es, I will ev - er give to Thee.

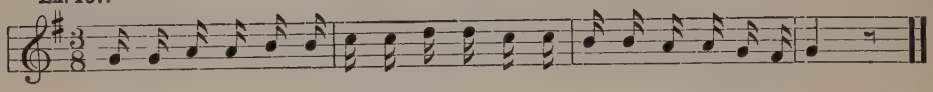
Study of Scale Relation and of the Divided Beat.

Returning to Fa from all scale tones.

Ex. 166.



Ex. 167.



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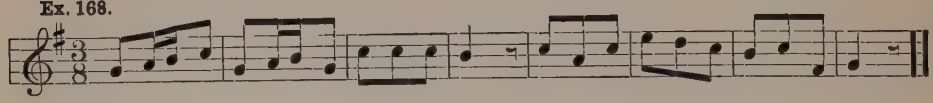
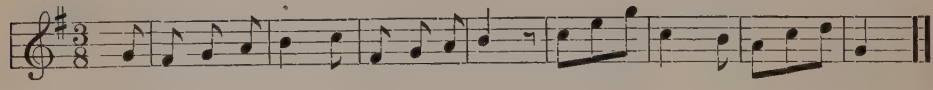
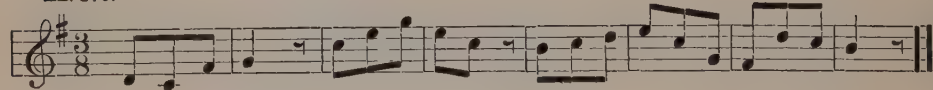
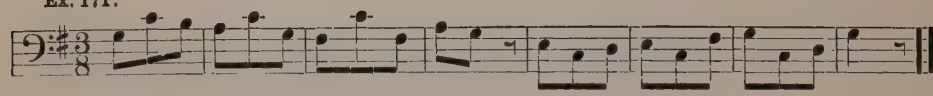
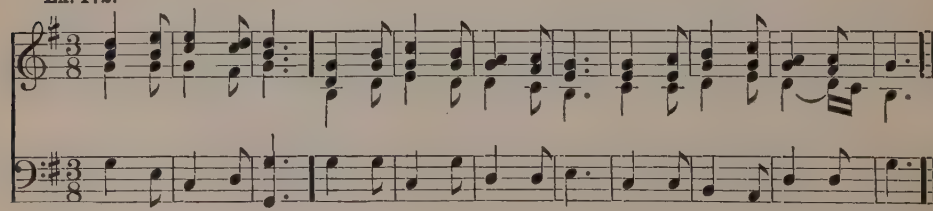

Ex. 169.

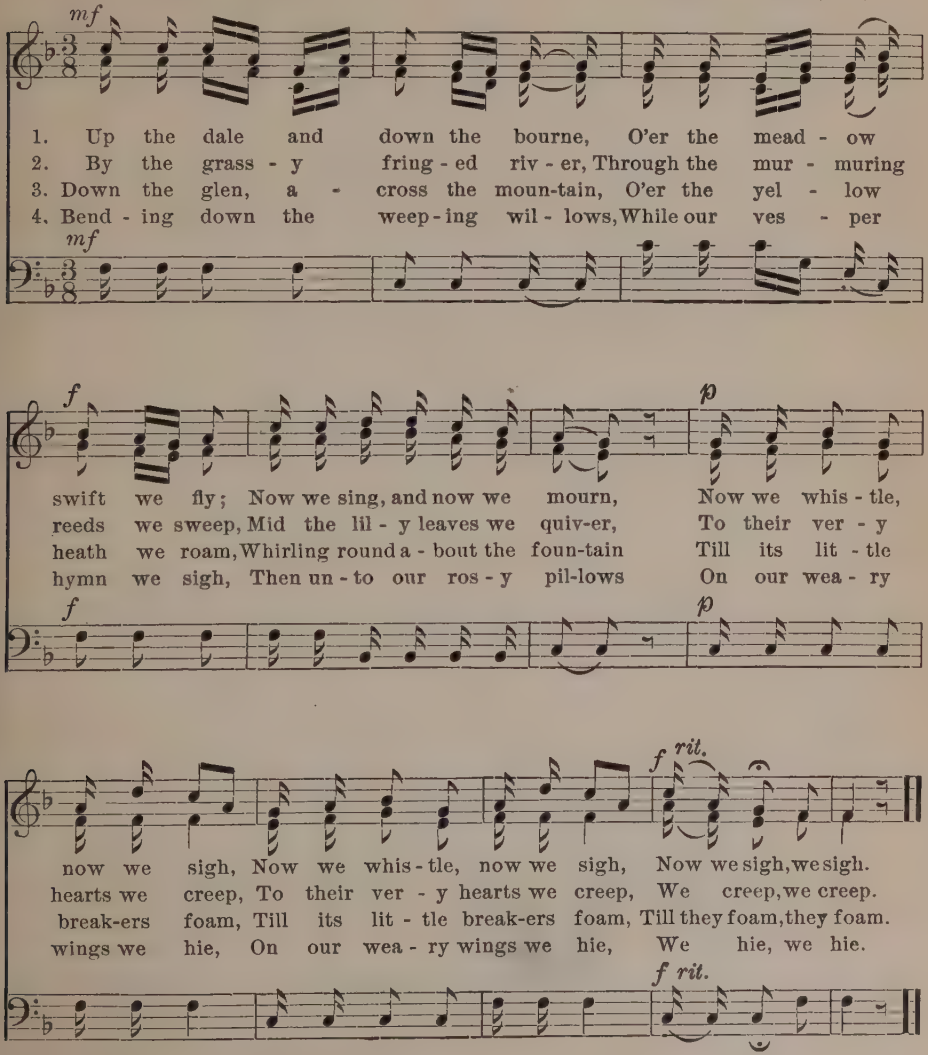


Ex. 170.



Ex. 171.

Ex. 172.

Summer Winds.

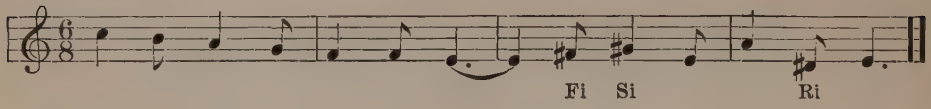
Words by GEORGE DARLEY. German melody (arr.).


mf
1. Up the dale and down the bourne, O'er the mead - ow
2. By the grass - y fring - ed riv - er, Through the mur - muring
3. Down the glen, a - cross the moun-tain, O'er the yel - low
4. Bend - ing down the weep - ing wil - lows, While our ves - per
mf
f
p
swift we fly; Now we sing, and now we mourn, Now we whis - tle,
reeds we sweep, Mid the lil - y leaves we quiv-er, To their ver - y
heath we roam, Whirling round a - bout the foun-tain Till its lit - tle
hymn we sigh, Then un - to our ros - y pil-lows On our wea - ry
f
p
f rit.
now we sigh, Now we whis - tle, now we sigh, Now we sigh, we sigh.
hearts we creep, To their ver - y hearts we creep, We creep, we creep.
break-ers foam, Till its lit - tle break-ers foam, Till they foam, they foam.
wings we hie, On our wea - ry wings we hie, We hie, we hie.
f rit.

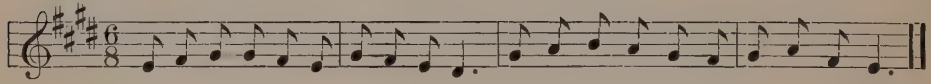
Study of Scale Relation and of the Divided Beat.

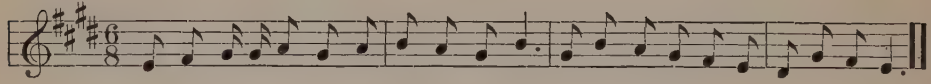
Returning to Mi from all scale tones.

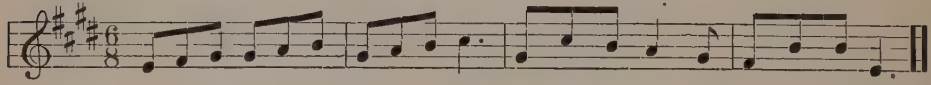
Ex. 173.



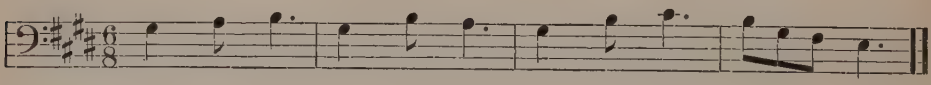
Ex. 174.

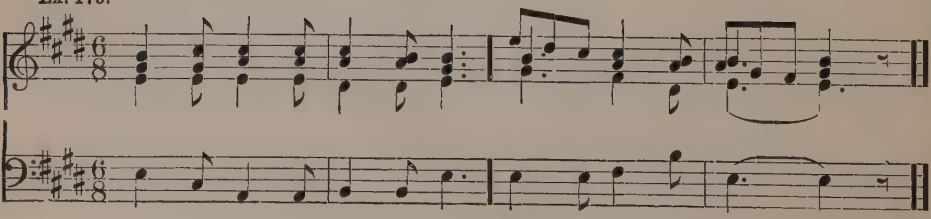


Ex. 175.

Ex. 176.



Ex. 177.

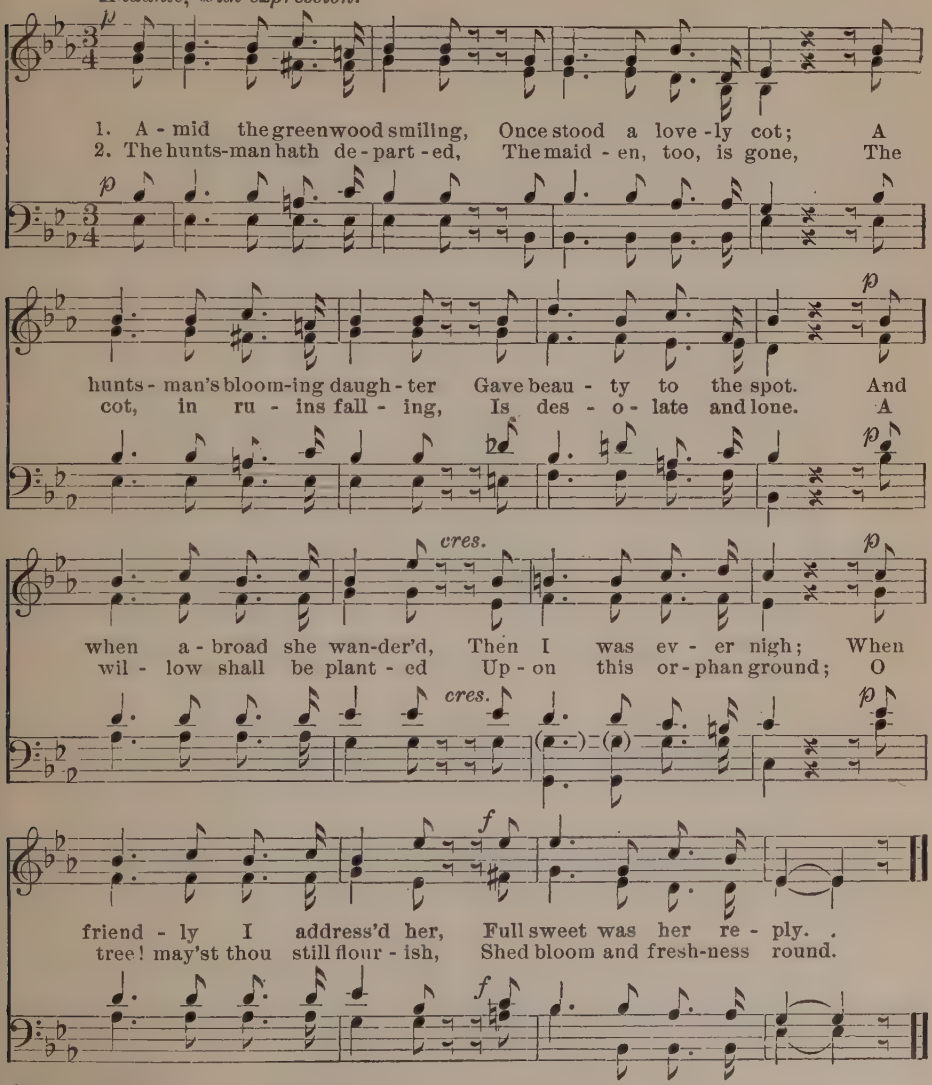
Ex. 178.

Ex. 179.



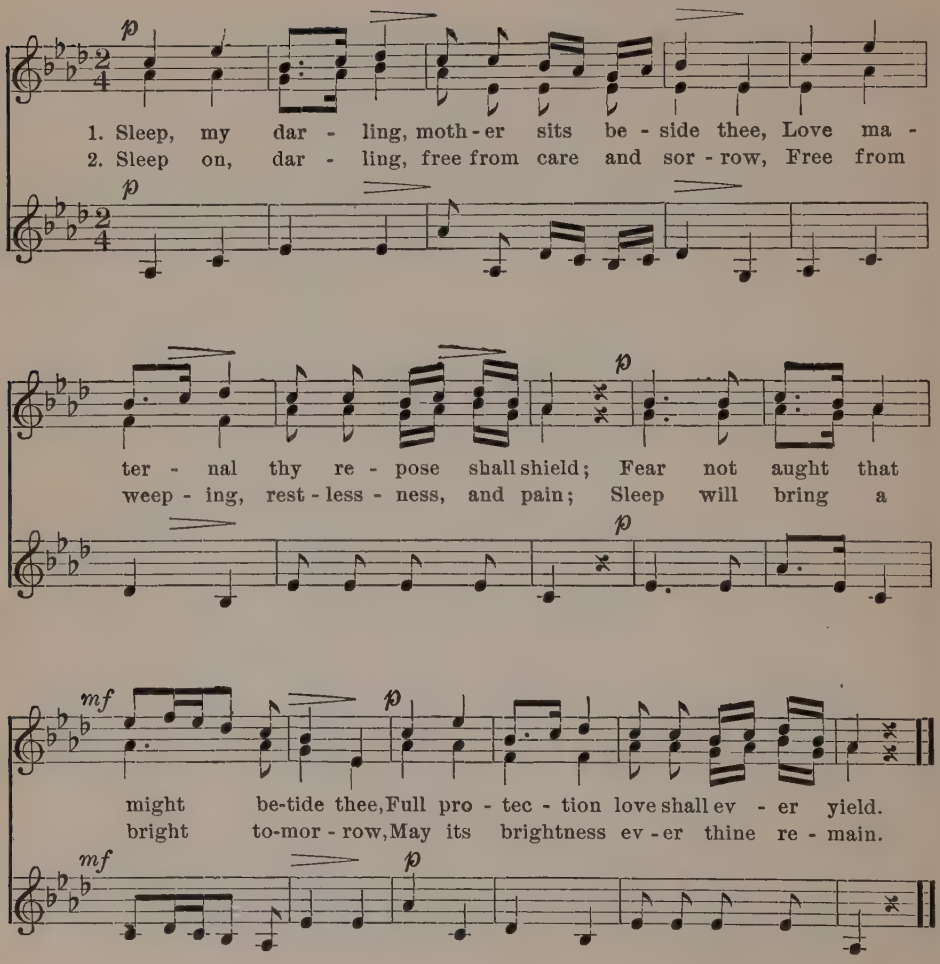
Amid the Greenwood.

Music by S. THALBERG.

Andante, with expression.


1. A - mid the greenwood smiling, Once stood a love - ly cot; A
2. The hunts-man hath de - part - ed, The maid - en, too, is gone, The
hunts - man's bloom-ing daugh - ter Gave beau - ty to the spot. And
cot, in ru - ins fall - ing, Is des - o - late and lone. A
cres.
when a - broad she wan-der'd, Then I was ev - er nigh; When
wil - low shall be plant - ed Up - on this or - phan ground; O
cres.
friend - ly I address'd her, Full sweet was her re - ply.
tree! may'st thou still flour - ish, Shed bloom and fresh-ness round.

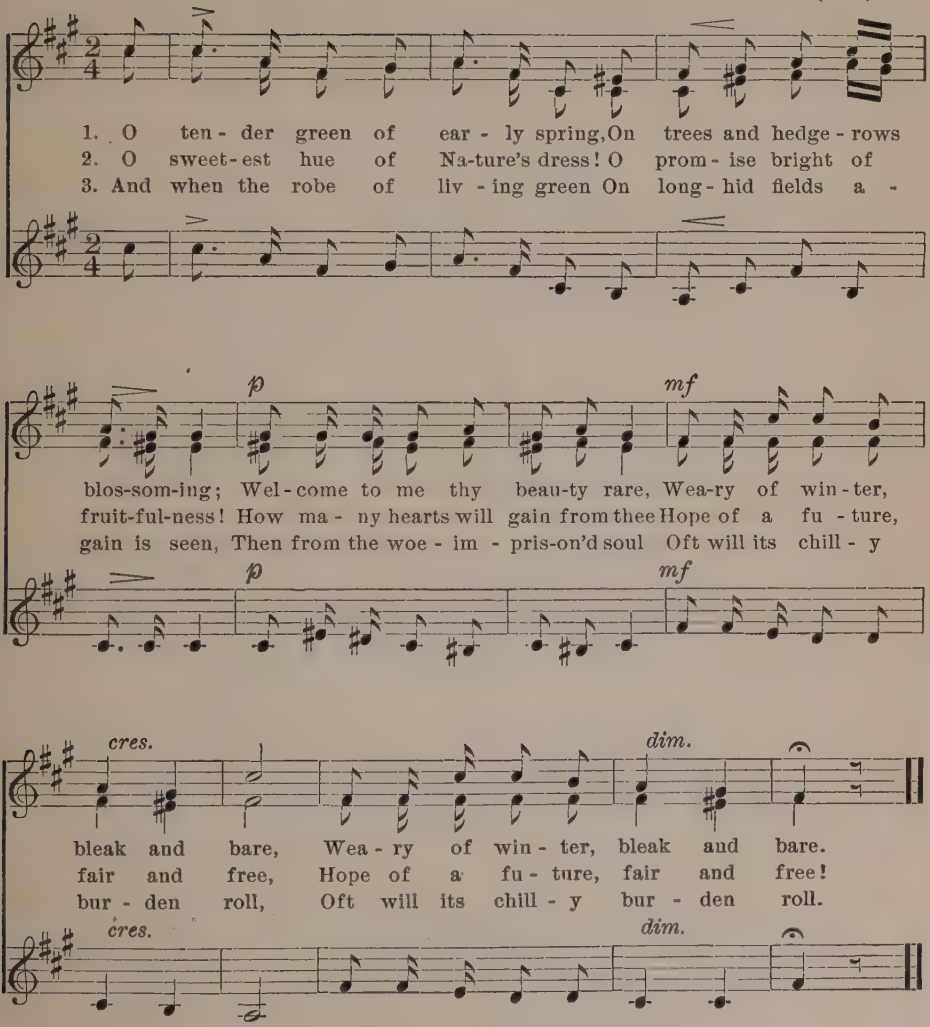
Cradle Song.

Music by FRANZ SCHUBERT (arr.).

1. Sleep, my dar - ling, moth - er sits be - side thee, Love ma -
2. Sleep on, dar - ling, free from care and sor - row, Free from
ter - nal thy re - pose shall shield; Fear not aught that
weep - ing, rest - less - ness, and pain; Sleep will bring a
might be-tide thee, Full pro - tec - tion love shall ev - er yield.
bright to-mor - row, May its brightness ev - er thine re - main.

Adagio (ah-dah´jo), slowly and gracefully.

Early Spring.

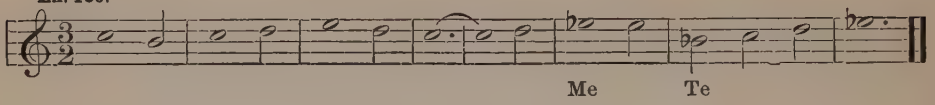
Music by ROBERT SCHUMANN (arr.).


1. O ten - der green of ear - ly spring, On trees and hedge - rows
2. O sweet - est hue of Na-ture's dress! O prom - ise bright of
3. And when the robe of liv - ing green On long - hid fields a -
p
mf
blos-som-ing; Wel - come to me thy beau-ty rare, Wea-ry of win - ter,
fruit-ful-ness! How ma - ny hearts will gain from thee Hope of a fu - ture,
gain is seen, Then from the woe - im - pris-on'd soul Oft will its chill - y
cres.
dim.
bleak and bare, Wea - ry of win - ter, bleak and bare.
fair and free, Hope of a fu - ture, fair and free!
bur - den roll, Oft will its chill - y bur - den roll.

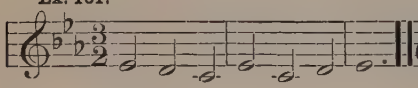
Study of Scale Relation and of the Divided Beat.

Returning to La from all scale tones.

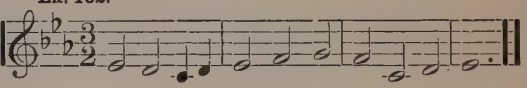
Ex. 180.



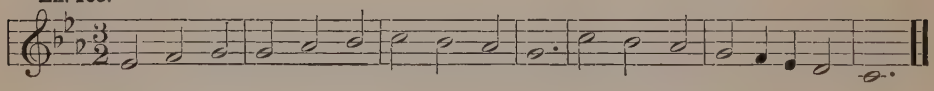
Ex. 181.



Ex. 182.



Ex. 183.



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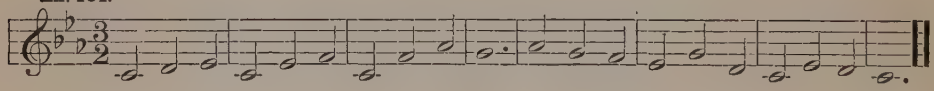

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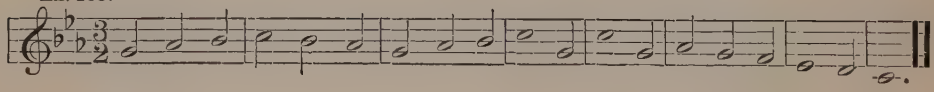

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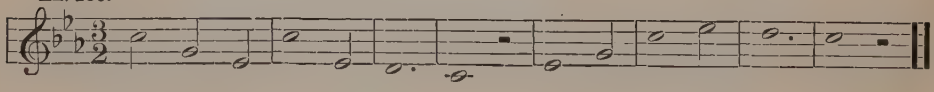

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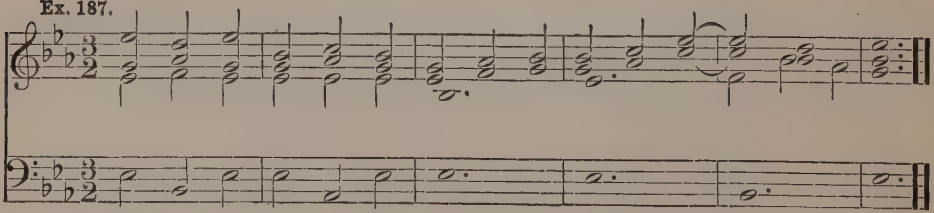
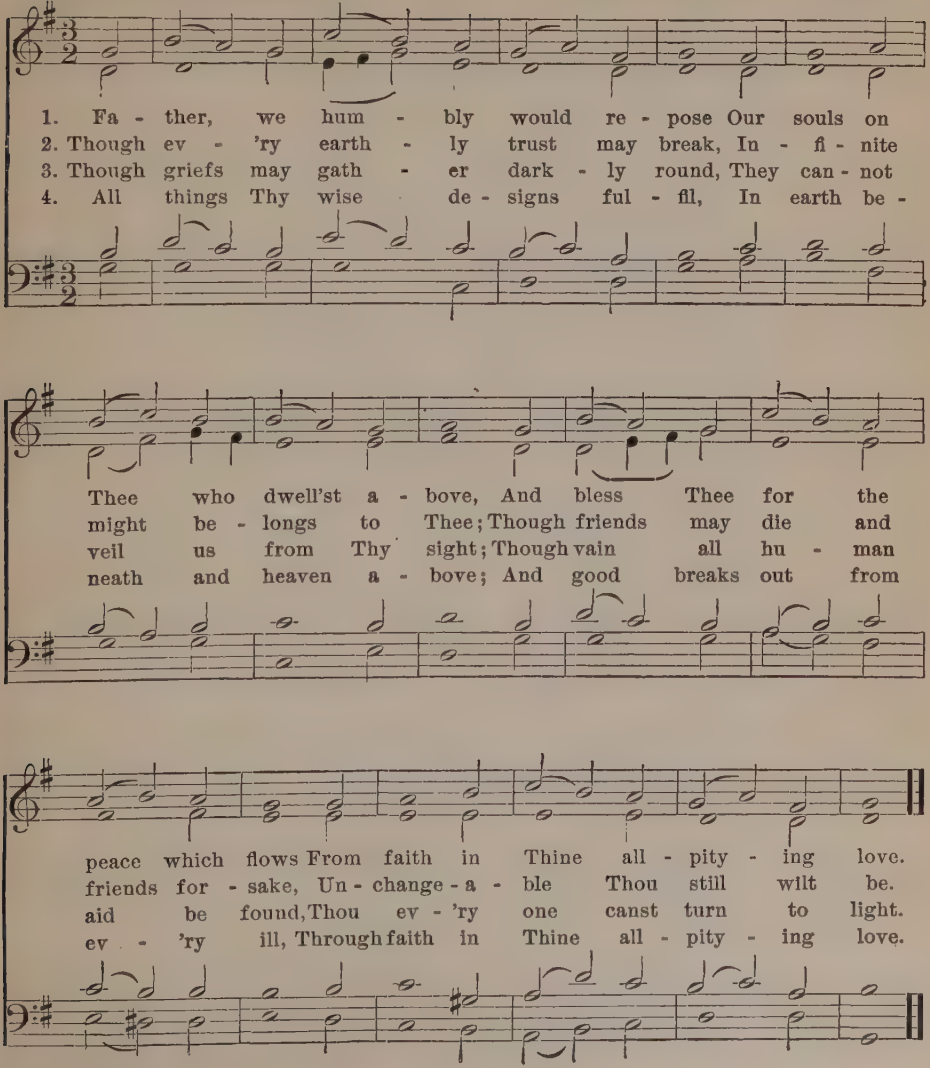


Faith.

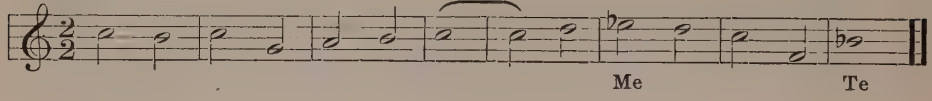
Words by WILLIAM GASKELL. Music arr, by Rev. J. B. DYKES.


1. Fa - ther, we hum - bly would re - pose Our souls on
2. Though ev - 'ry earth - ly trust may break, In - fi - nite
3. Though griefs may gath - er dark - ly round, They can - not
4. All things Thy wise de - signs ful - fil, In earth be -
Thee who dwell'st a - bove, And bless Thee for the
might be - longs to Thee; Though friends may die and
veil us from Thy sight; Though vain all hu - man
neath and heaven a - bove; And good breaks out from
peace which flows From faith in Thine all - pity - ing love.
friends for - sake, Un - change - a - ble Thou still wilt be.
aid be found, Thou ev - 'ry one canst turn to light.
ev - 'ry ill, Through faith in Thine all - pity - ing love.

Study of Scale Relation and of the Divided Beat.

Returning to Re from all scale tones.

Ex. 188.



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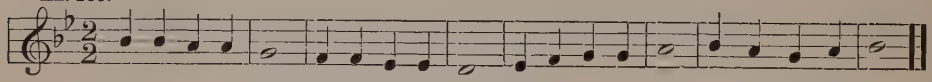

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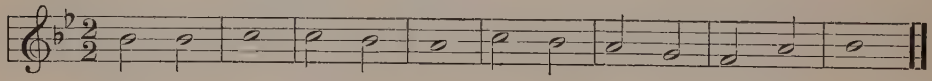

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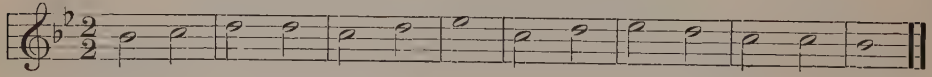

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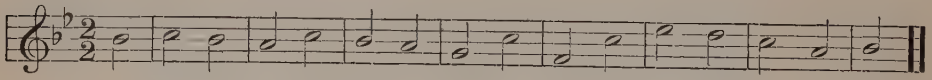

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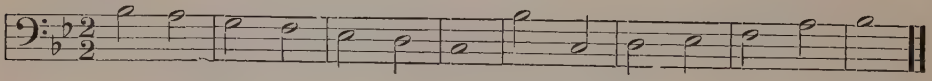

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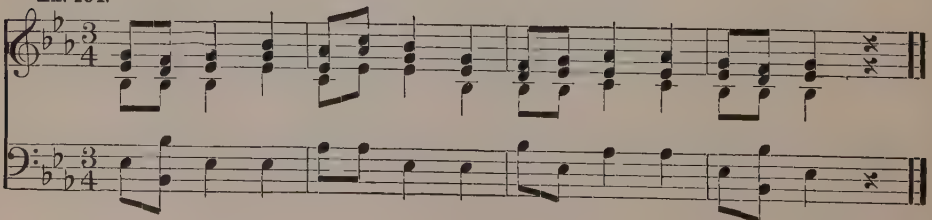
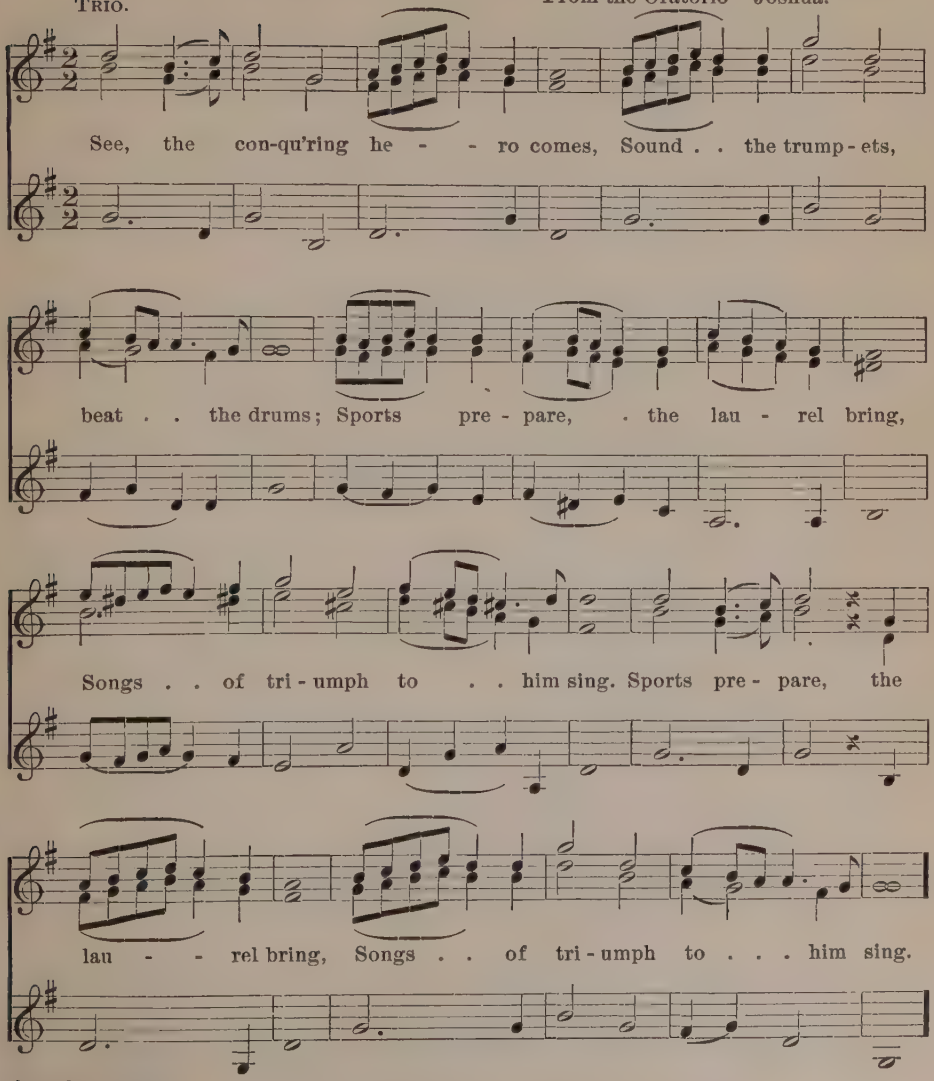
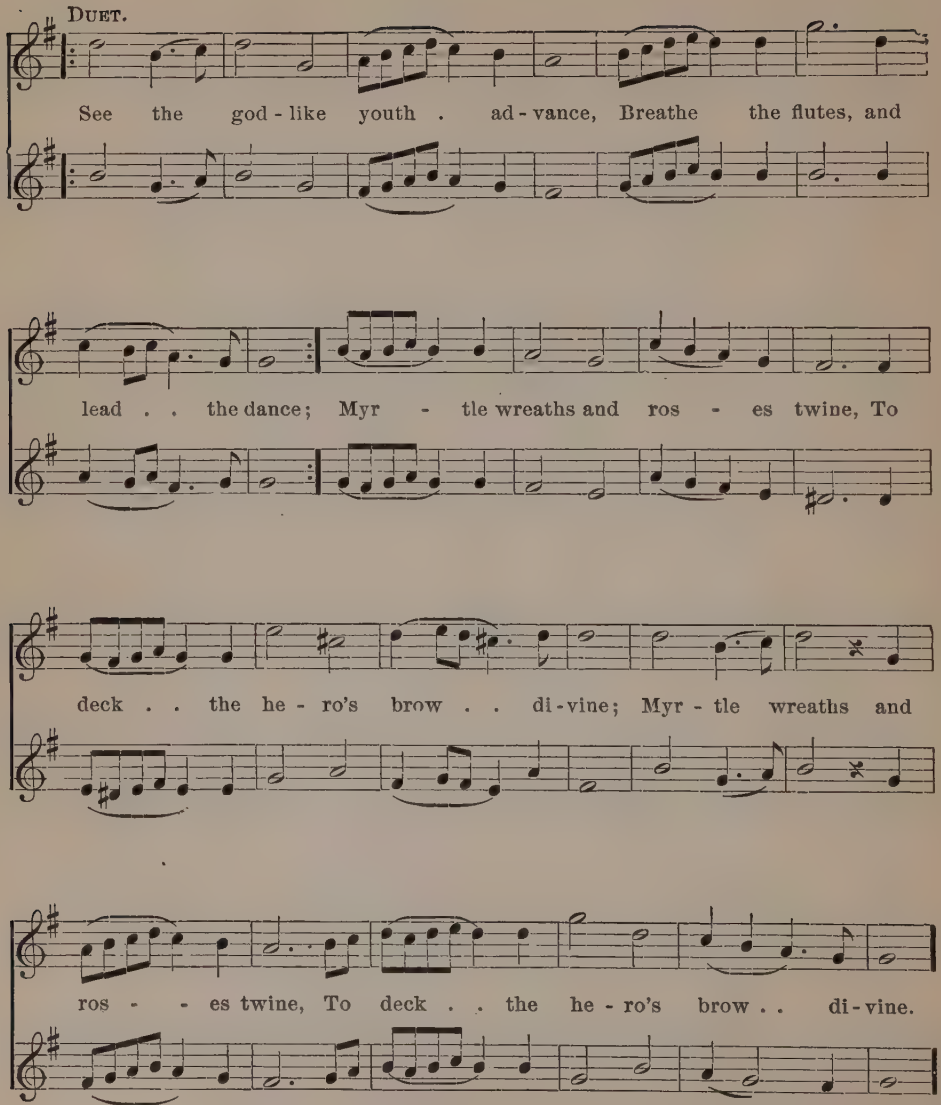
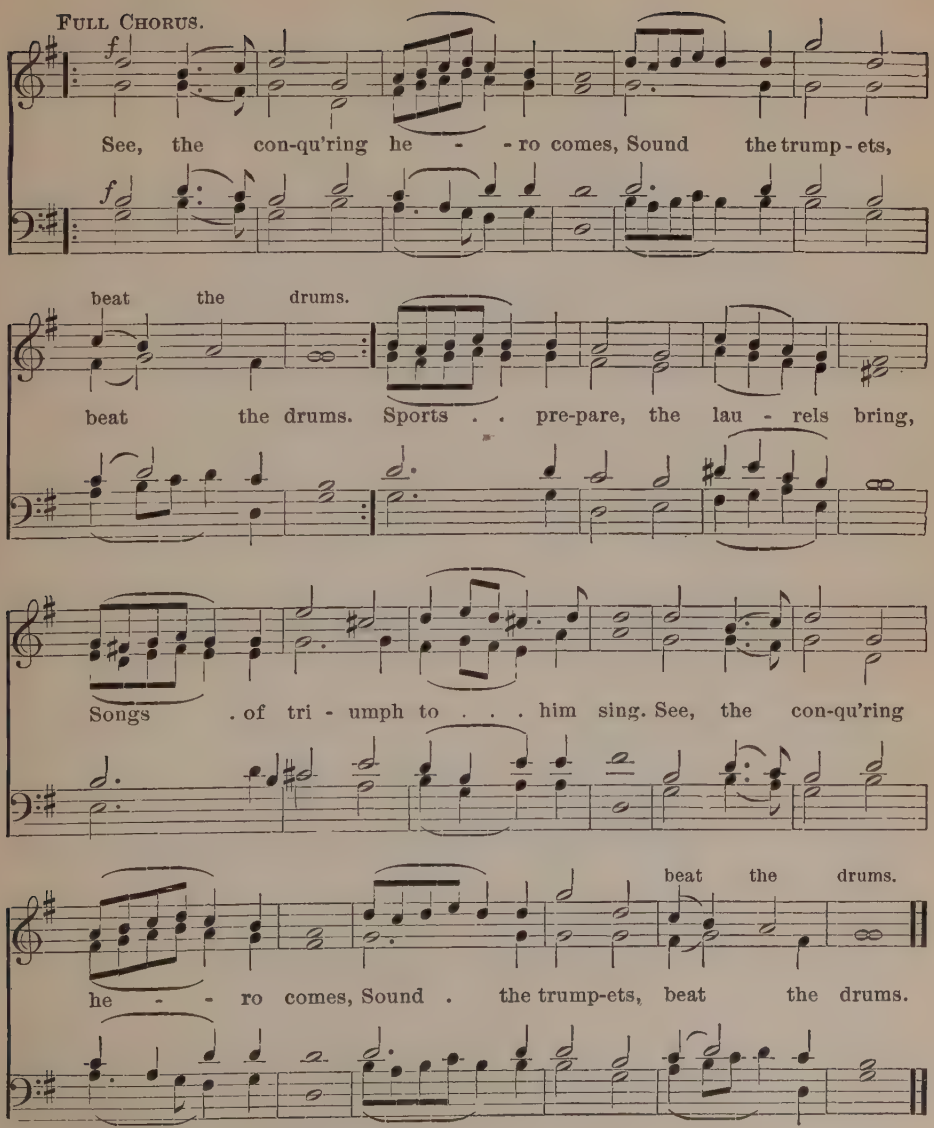


See, the Conqu'ring Hero Comes.

Music by GEORGE FREDERIC HANDEL.
From the Oratorio "Joshua."

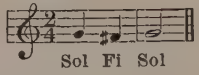
TRIO.

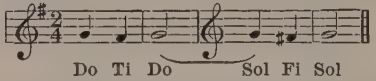

See, the con-qu'ring he - - ro comes, Sound . . the trump-ets,
beat . . the drums; Sports pre - pare, . the lau - rel bring,
Songs . . of tri - umph to . . him sing. Sports pre - pare, the
lau - - rel bring, Songs . . of tri - umph to . . . him sing.


DUET.
See the god - like youth . ad - vance, Breathe the flutes, and
lead . . the dance; Myr - tle wreaths and ros - es twine, To
deck . . the he - ro's brow . . di - vine; Myr - tle wreaths and
ros - - es twine, To deck . . the he - ro's brow . . di - vine.

Full Chorus.
f
See, the con-qu'ring he - - ro comes, Sound the trump-ets,
beat the drums.
beat the drums. Sports . . pre-pare, the lau - rels bring,
Songs . of tri - umph to . . . him sing. See, the con-qu'ring
beat the drums.
he - - ro comes, Sound . the trump-ets, beat the drums.

Chromatics.

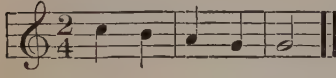
A chromatic is frequently introduced between four and five of the scale. This tone is called Fi (fee), or sharp four (♯4).

It is easily sung from Sol, or five 

Sol, Fi, Sol of this scale are identical with Do, Ti, Do of another scale, so that we can use Do, Ti, Do of the second scale while learning Sol, Fi, Sol, thus: 

Sing Do, Ti, Do, and then Sol, Fi, Sol, on the same pitches, and the chromatic is soon learned.

Ex. 195.



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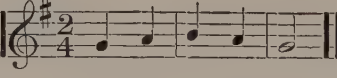

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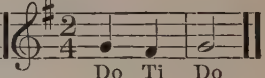

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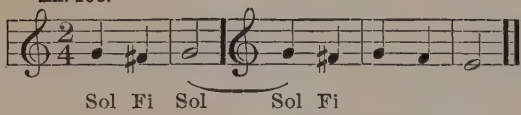

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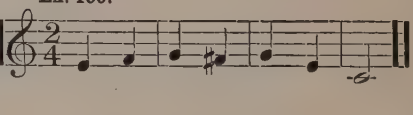

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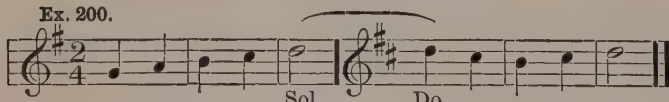

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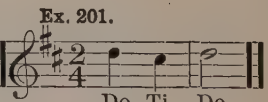

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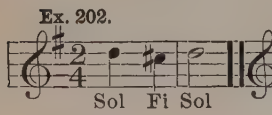

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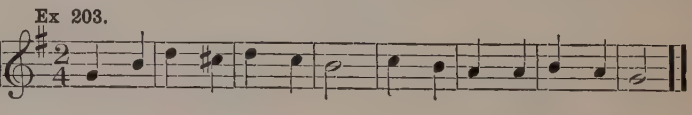

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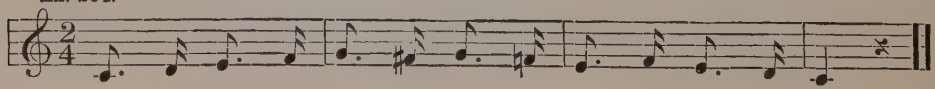

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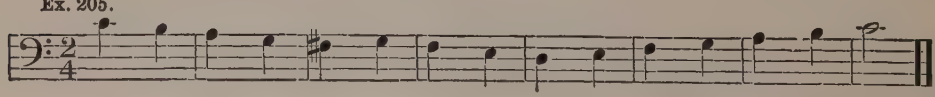
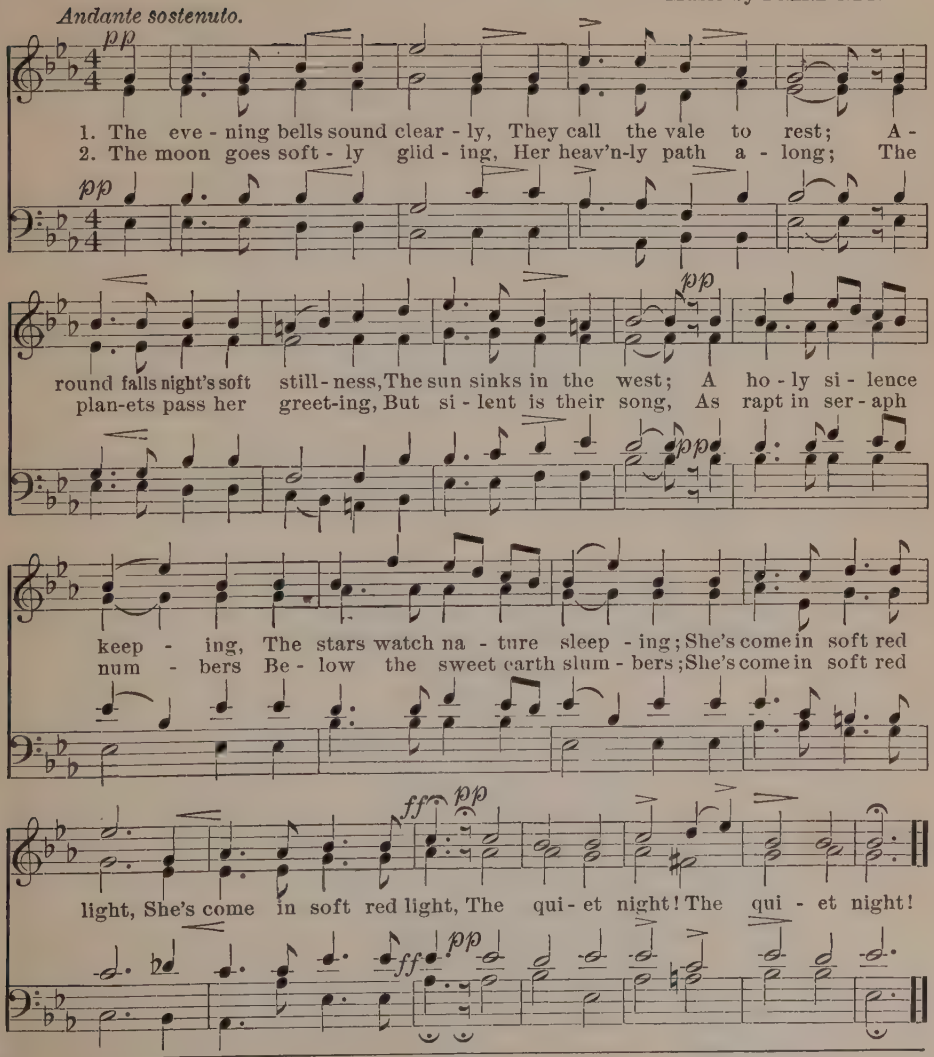


The Quiet Night.

Music by Franz Abt.


Andante sostenuto.
pp
1. The eve - ning bells sound clear - ly, They call the vale to rest; A -
2. The moon goes soft - ly glid - ing, Her heav'n-ly path a - long; The
round falls night's soft still - ness, The sun sinks in the west; A ho - ly si - lence
plan-ets pass her greet-ing, But si - lent is their song, As rapt in ser - aph
keep - ing, The stars watch na - ture sleep - ing; She's come in soft red
num - bers Be - low the sweet earth slum - bers; She's come in soft red
ff pp
light, She's come in soft red light, The qui - et night! The qui - et night!

Sostenu'to, sustained. Each note is to be given its full time.

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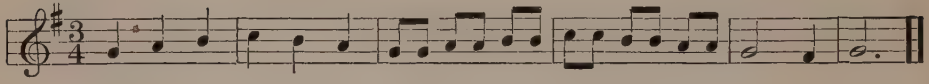
Study of Rhythm and of Chromatics.

Ex. 206.

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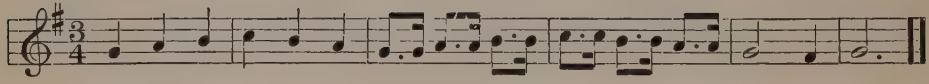
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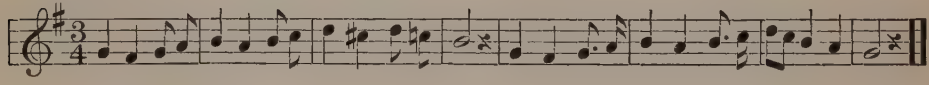

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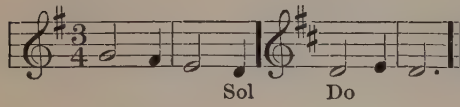

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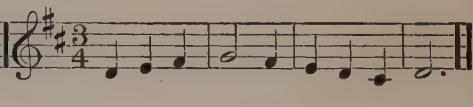

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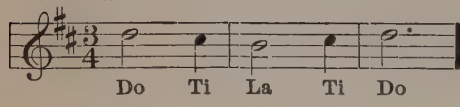

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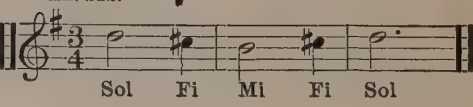

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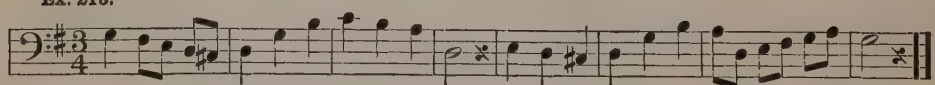

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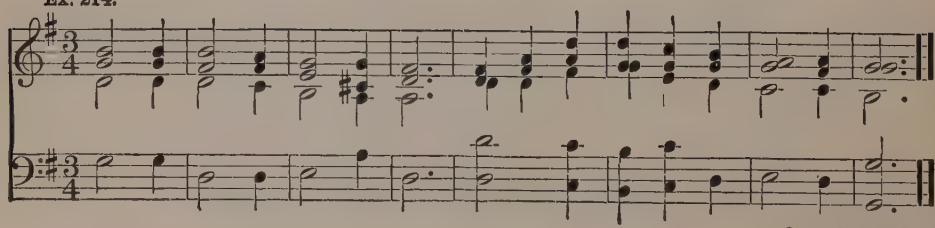
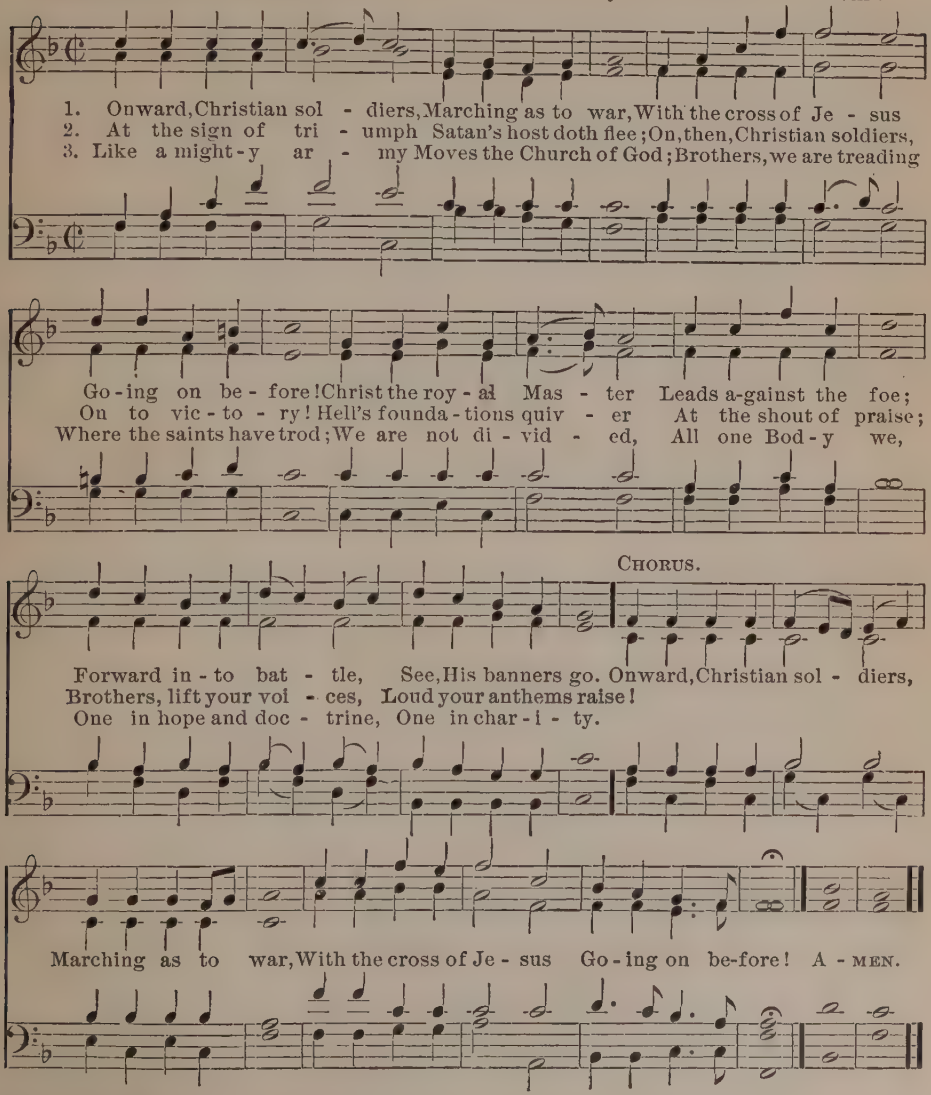


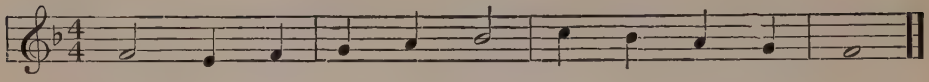
Onward, Christian Soldiers.

Words by Rev. S. BARING-GOULD. Music by Sir ARTHUR S. SULLIVAN.


1. Onward, Christian sol - diers, Marching as to war, With the cross of Je - sus
2. At the sign of tri - umph Satan's host doth flee; On, then, Christian soldiers,
3. Like a might - y ar - my Moves the Church of God; Brothers, we are treading
Go - ing on be - fore! Christ the roy - al Mas - ter Leads a-gainst the foe;
On to vic - to - ry! Hell's founda - tions quiv - er At the shout of praise;
Where the saints have trod; We are not di - vid - ed, All one Bod - y we,
CHORUS.
Forward in - to bat - tle, See, His banners go. Onward, Christian sol - diers,
Brothers, lift your voi - ces, Loud your anthems raise!
One in hope and doc - trine, One in char - i - ty.
Marching as to war, With the cross of Je - sus Go - ing on be-fore! A - MEN.

Study of Rhythm and Chromatics.

Ex. 215.



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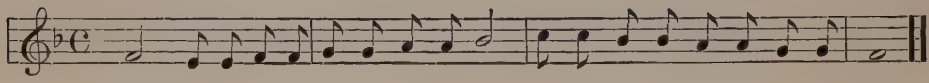
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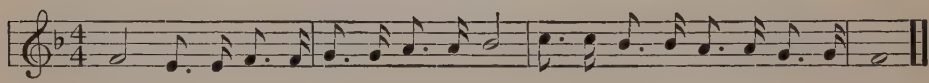

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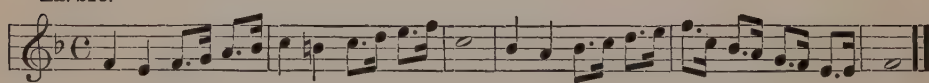
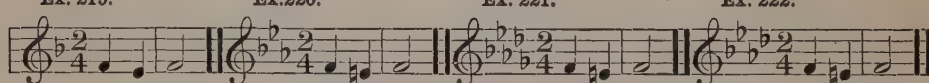
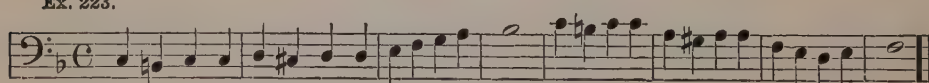


Ex. 219. **Ex.220.** **Ex. 221.** **Ex. 222.**



Do Ti Do Re Di Re Mi Ri Mi La Si La

Ex. 223.

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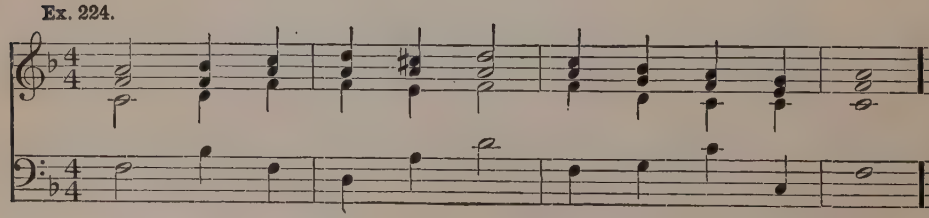


Joy to the World.

Words by ISAAC WATTS. Music by G. F. HANDEL.

G. F. HANDEL.

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let ev - 'ry heart pre - pare Him room, And Heav'n and na - ture
2. Joy to the world, the Sav - ior reigns, Let men their songs em-ploy; While fields and floods—rocks, hills, and plains Re-peat the sounding
3. No more let sin and sor - row grow, Nor thorns in - fest the ground; He comes to make His bless-ings flow Far as the curse is
4. He rules the world with truth and grace, And makes the na-tions prove The glo - ries of His righteous - ness, And won-ders of His

And Re - Far And

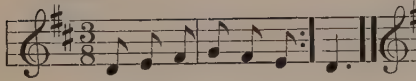
sing, And Heav'n and na - ture sing, And Heav'n, and Heav'n and na - ture sing.
joy, Re - peat the sounding joy, Re - peat, re - peat the sounding joy.
found, Far as the curse is found, Far as, far as the curse is found.
love, And wonders of His love, And won - ders, won - ders of His love.

sing, ...
joy, ...
found, ...
love, ...

Heav'n and nature sing, And Heav'n and nature sing,
peat the sounding joy, Re - peat the sounding joy,
as the curse is found, Far as the curse is found,
wonders of His love, And wonders of His love,

Study of Rhythm and of Chromatics.

Ex. 225.



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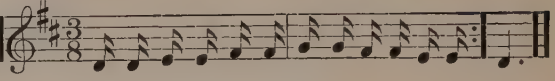

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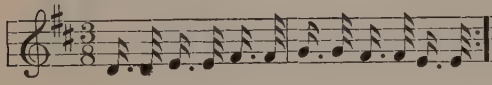
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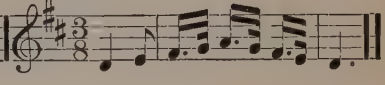

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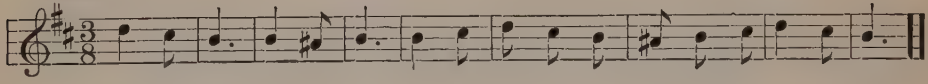

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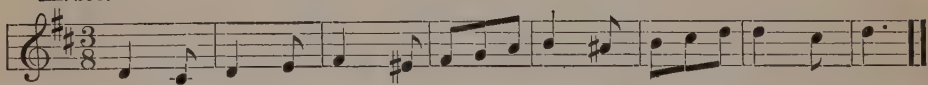
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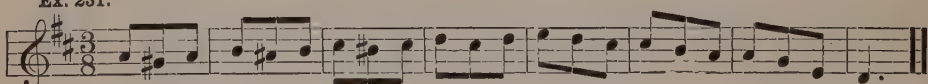

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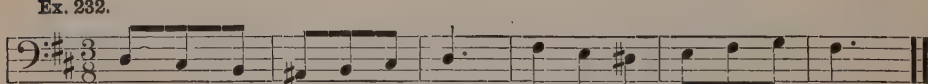
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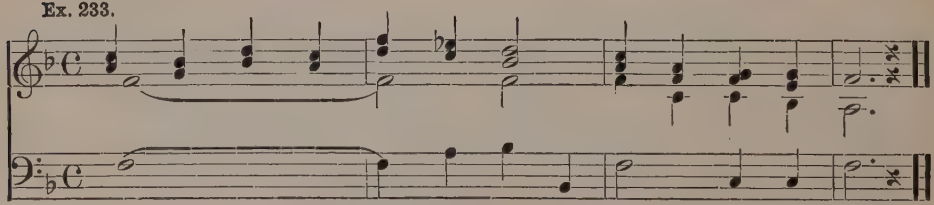
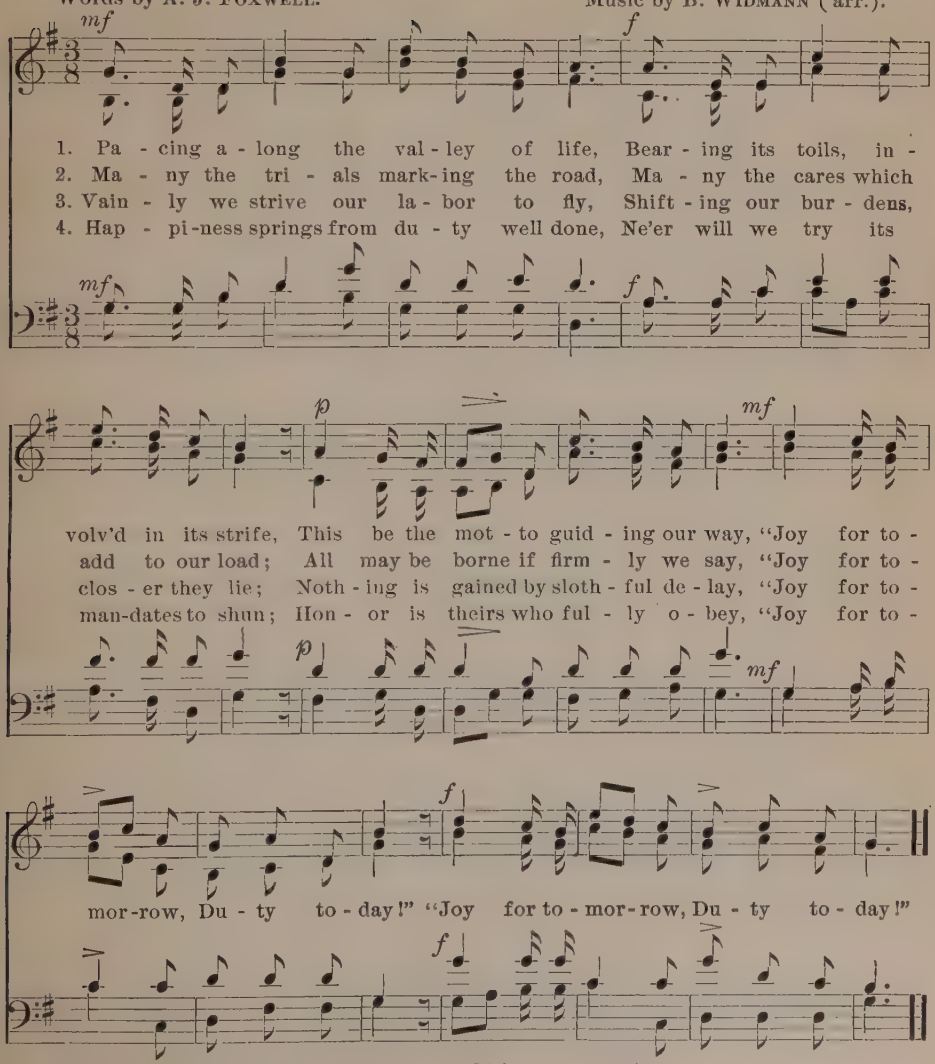
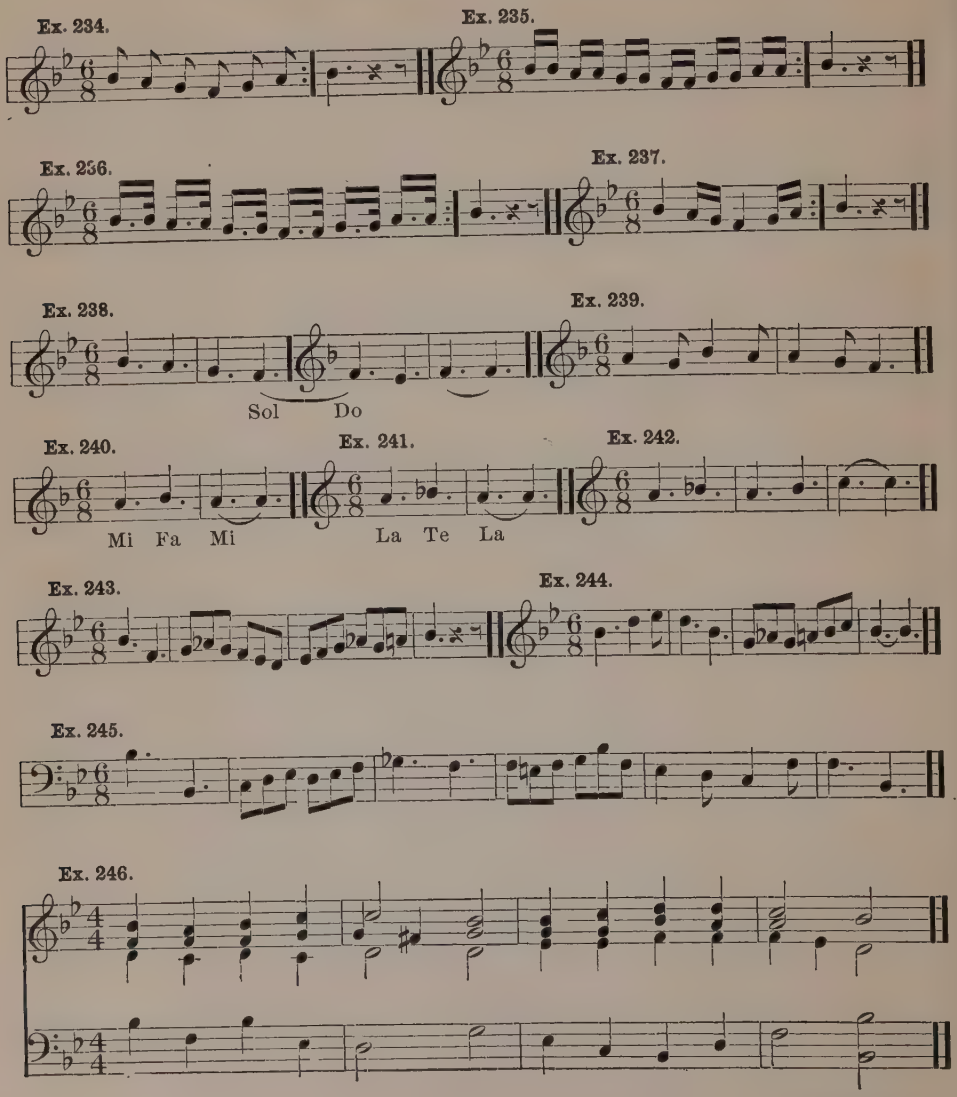

Along the Valley.*

Words by A. J. Foxwell. Music by B. Widmann (arr.).


mf
f
1. Pa - cing a - long the val - ley of life, Bear - ing its toils, in -
2. Ma - ny the tri - als mark - ing the road, Ma - ny the cares which
3. Vain - ly we strive our la - bor to fly, Shift - ing our bur - dens,
4. Hap - pi - ness springs from du - ty well done, Ne'er will we try its
mf
f
p
mf
volv'd in its strife, This be the mot - to guid - ing our way, "Joy for to -
add to our load; All may be borne if firm - ly we say, "Joy for to -
clos - er they lie; Noth - ing is gained by sloth - ful de - lay, "Joy for to -
man-dates to shun; Hon - or is theirs who ful - ly o - bey, "Joy for to -
p
mf
f
mor - row, Du - ty to - day!" "Joy for to - mor - row, Du - ty to - day!"
f

* This may be sung as a duet, a female or a mixed trio, or as a quartet.

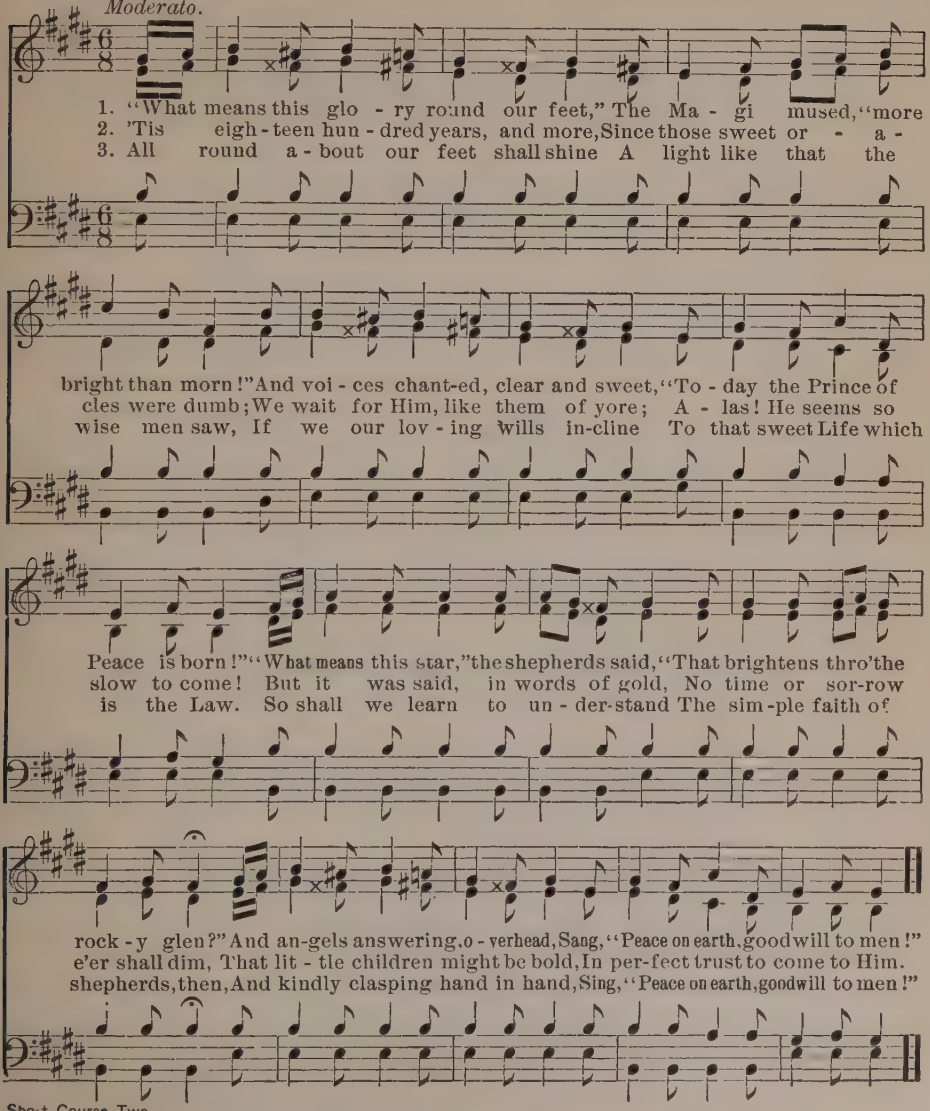
Study of Rhythm and of Chromatics.



Peace on Earth.

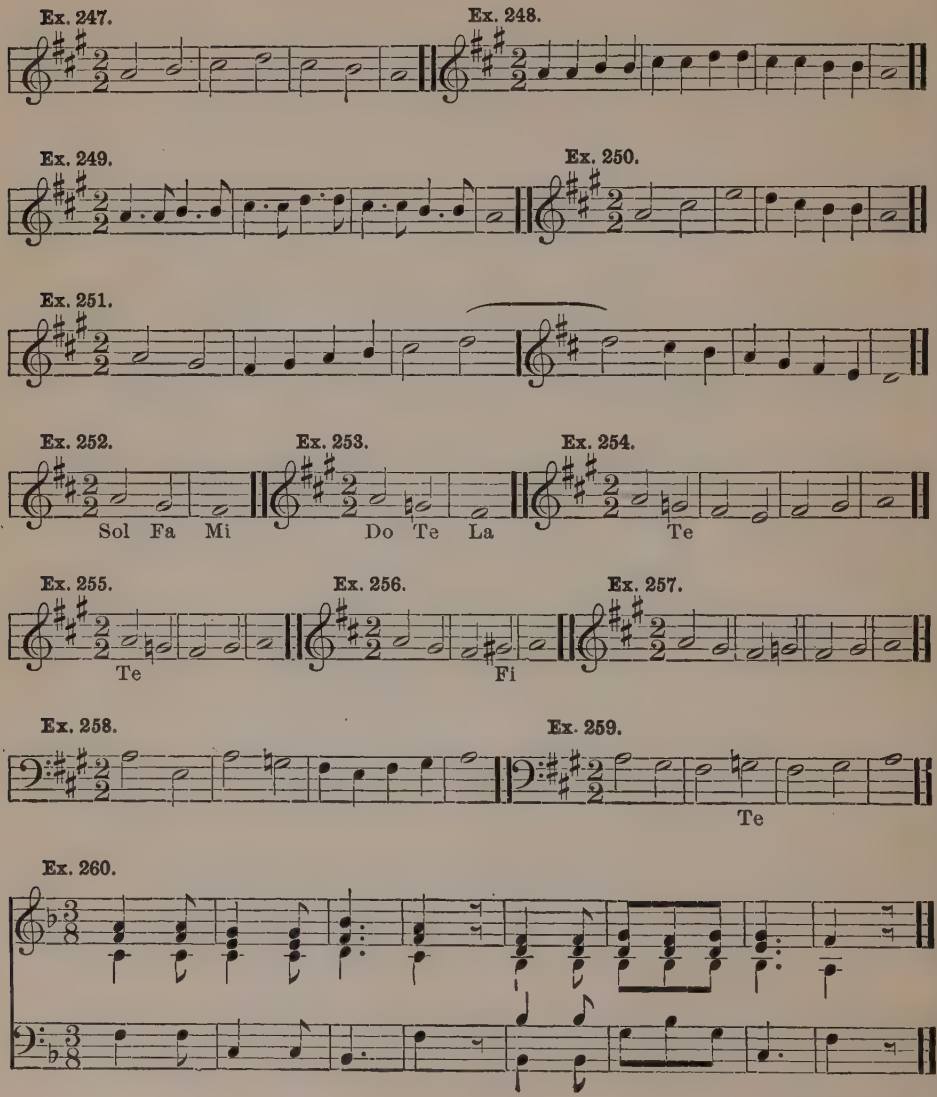
Words by JAMES RUSSELL LOWELL. Music by GAETANO DONIZETTI.

Moderato.


1. "What means this glo - ry round our feet," The Ma - gi mused, "more
bright than morn!" And voi - ces chant-ed, clear and sweet, "To - day the Prince of
Peace is born!" "What means this star," the shepherds said, "That brightens thro' the
rock - y glen?" And an-gels answering, o - verhead, Sang, "Peace on earth, good will to men!"
2. 'Tis eigh - teen hun - dred years, and more, Since those sweet or - a -
cles were dumb; We wait for Him, like them of yore; A - las! He seems so
slow to come! But it was said, in words of gold, No time or sor-row
e'er shall dim, That lit - tle children might be bold, In per-fect trust to come to Him.
3. All round a - bout our feet shall shine A light like that the
wise men saw, If we our lov - ing wills in-cline To that sweet Life which
is the Law. So shall we learn to un - der-stand The sim-ple faith of
shepherds, then, And kindly clasping hand in hand, Sing, "Peace on earth, good will to men!"

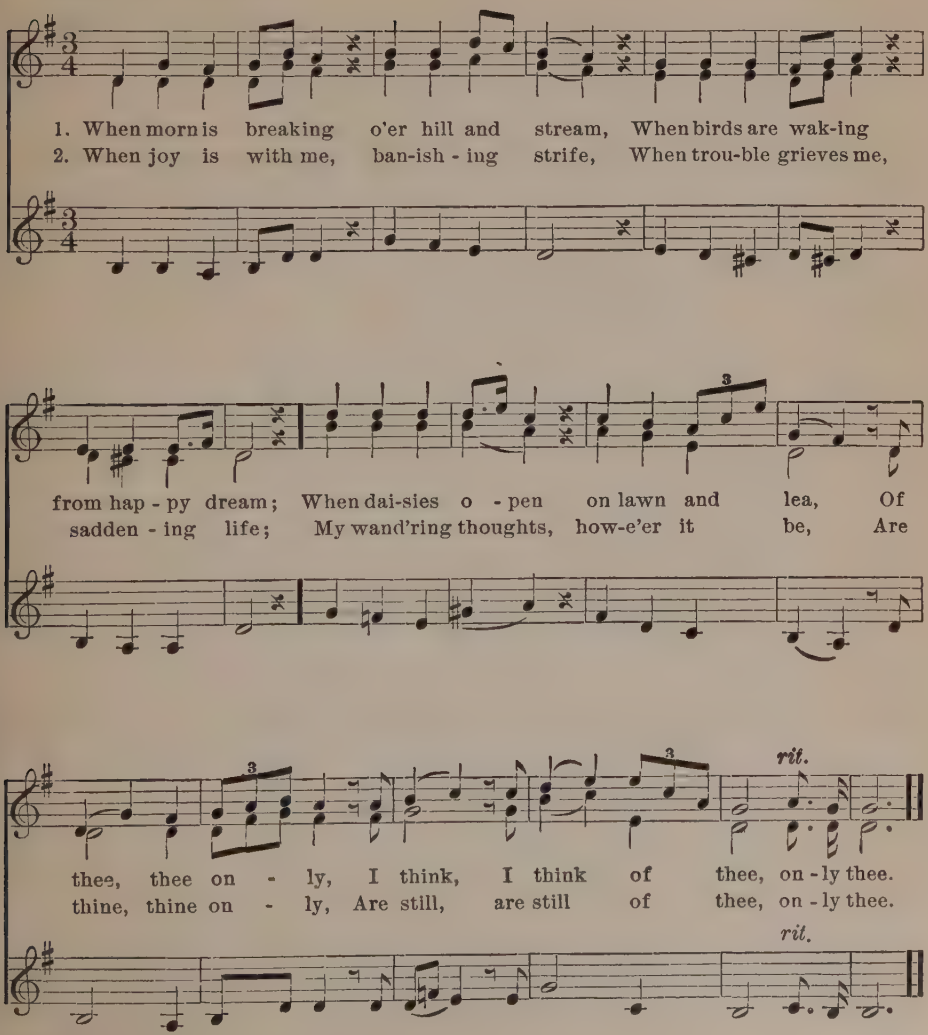
By permission of Messrs. HOUGHTON, MIFFLIN & Co; and HARPER AND BROS.

Study of Rhythm and of Chromatics.



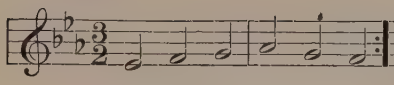
When Morn is Breaking.

Words by G. STRONACH. Music by JOSEPH HAYDN.


1. When morn is breaking o'er hill and stream, When birds are wak-ing
2. When joy is with me, ban-ish - ing strife, When trou-ble grieves me,
from hap - py dream; When dai-sies o - pen on lawn and lea, Of
sadden - ing life; My wand'ring thoughts, how-e'er it be, Are
3
3
rit.
thee, thee on - ly, I think, I think of thee, on - ly thee.
thine, thine on - ly, Are still, are still of thee, on - ly thee.
rit.

Study of Rhythm and of Chromatics.

Ex. 261.



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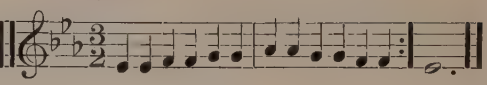

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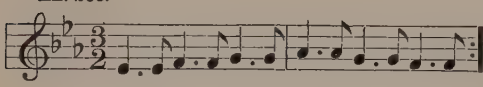

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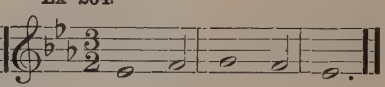

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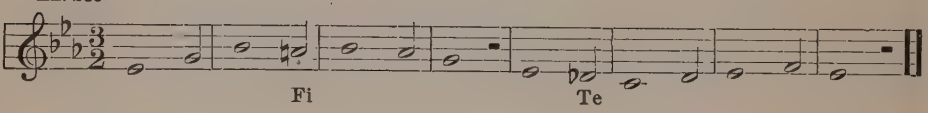

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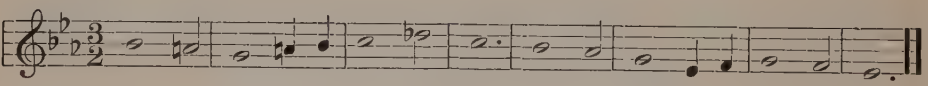

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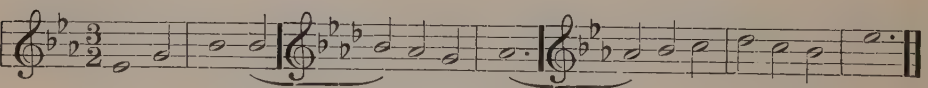

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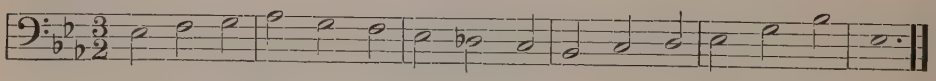

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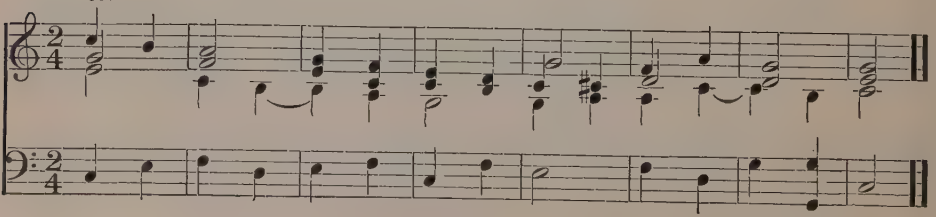
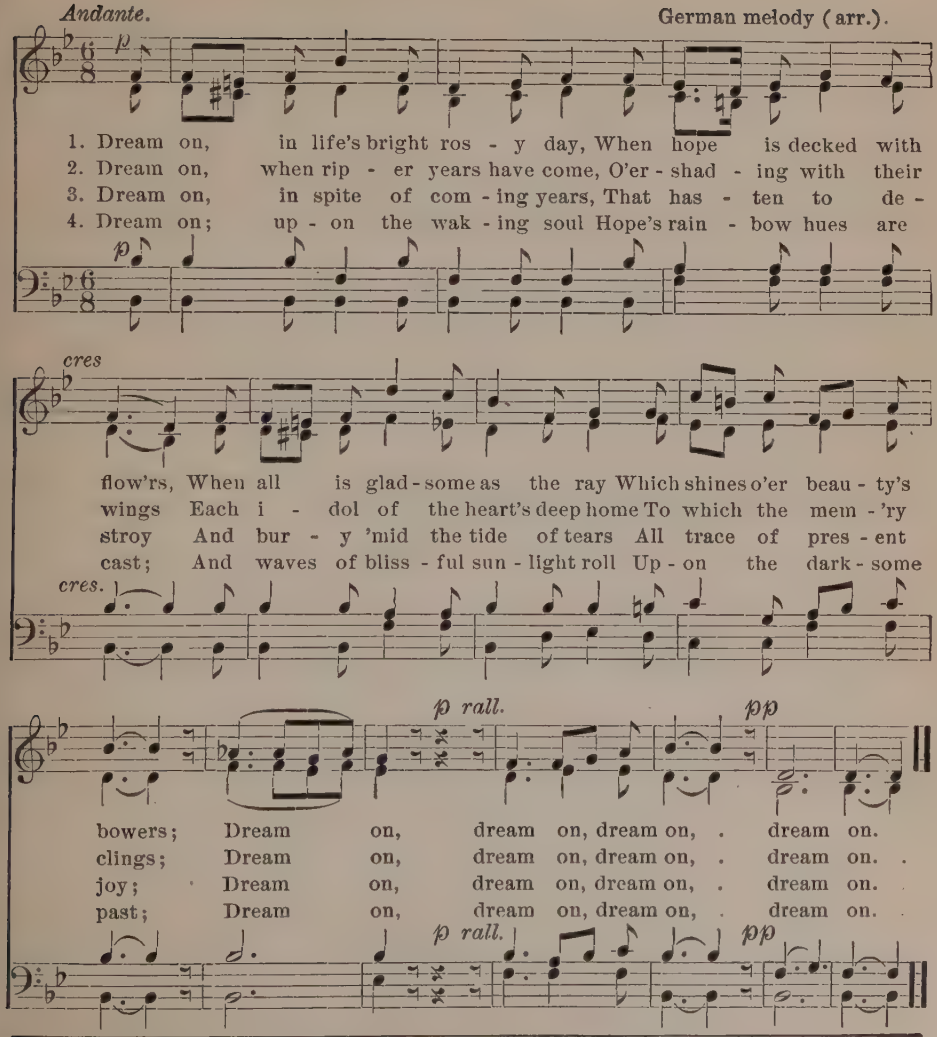
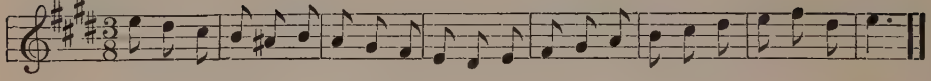


Dream on, Dream on.

Andante.
German melody (arr.).
p
1. Dream on, in life's bright ros - y day, When hope is decked with
2. Dream on, when rip - er years have come, O'er - shad - ing with their
3. Dream on, in spite of com - ing years, That has - ten to de -
4. Dream on; up - on the wak - ing soul Hope's rain - bow hues are
cres
flow'rs, When all is glad - some as the ray Which shines o'er beau - ty's
wings Each i - dol of the heart's deep home To which the mem - 'ry
stroy And bur - y 'mid the tide of tears All trace of pres - ent
cast; And waves of bliss - ful sun - light roll Up - on the dark - some
cres.
p rall.
pp
bowers; Dream on, dream on, dream on, . dream on.
clings; Dream on, dream on, dream on, . dream on.
joy; Dream on, dream on, dream on, . dream on.
past; Dream on, dream on, dream on, . dream on.
p rall.
pp

Rall. stands for *Rallentan'do*, and indicates gradually slower time.

Study of Rhythm and of Chromatics.

Ex. 270.



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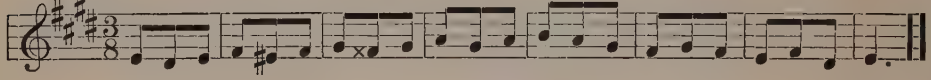

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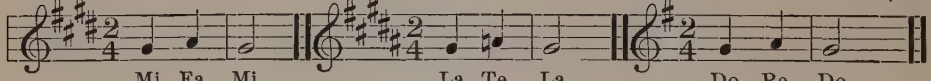
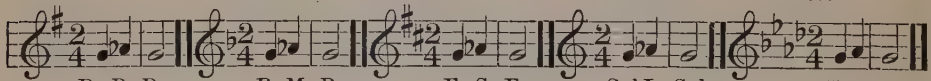


Ex. 273.

Ex. 274.

Ex. 275.



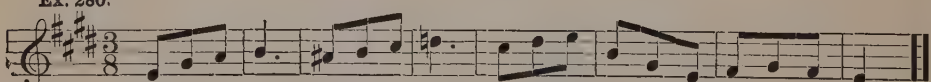
Ex. 276.

Ex. 277.

Ex. 278.

Ex. 279.

Ex. 280.



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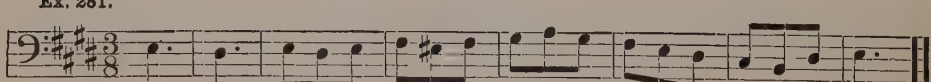
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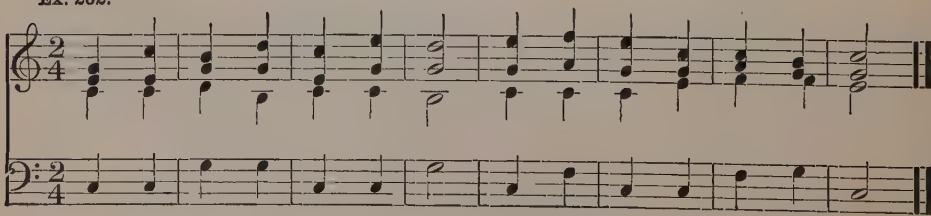


As, when the Weary Traveler.

Words by Rev. J. NEWTON.

Music by L. VAN BEETHOVEN.

L. VAN BEETHOVEN.

1. As, when the wea - ry trav - el - er gains The
2. Thus, when the Chris - tian pil - grim views By
3. The thought of heaven his spir - it cheers; No

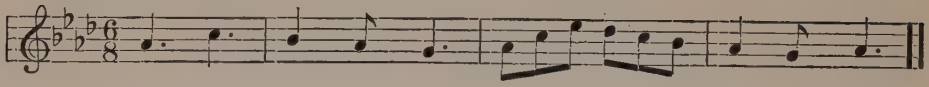
height of some com - mand - ing hill, His heart re - vives, if
faith his man - sion in the skies, The sight his faint - ing
more he grieves for trou - bles past; Nor a - ny fu - ture

o'er the plains He sees his home, tho' dis - tant still,—
heart re - news, And wings his speed to reach the prize.
tri - al fears, So he may safe ar - rive at last.

Study of Rhythm.

The Triplet.

Ex. 283.



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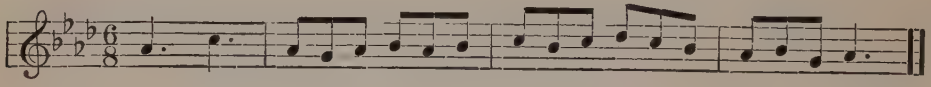
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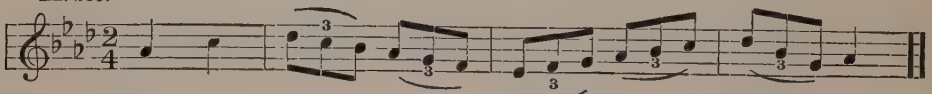
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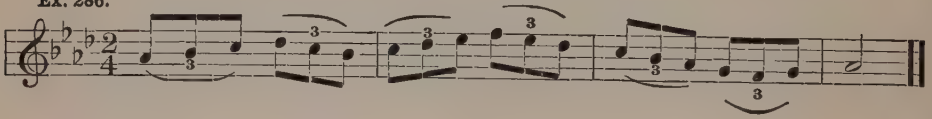

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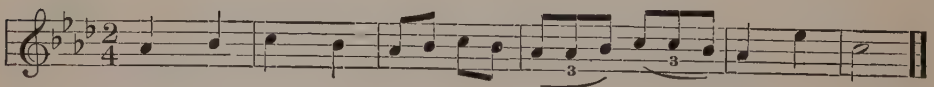
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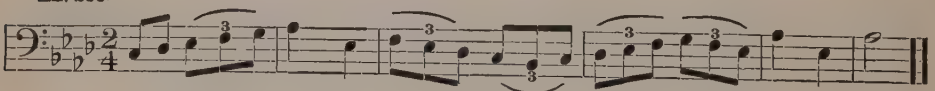
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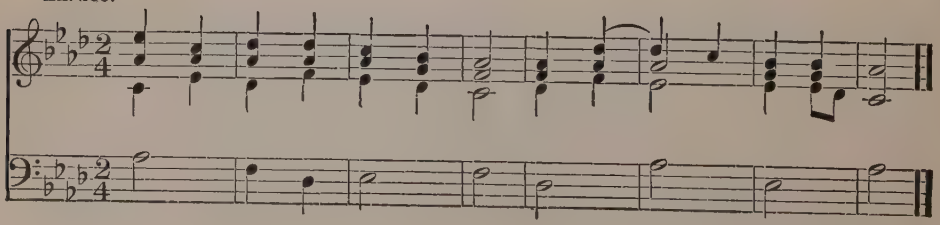
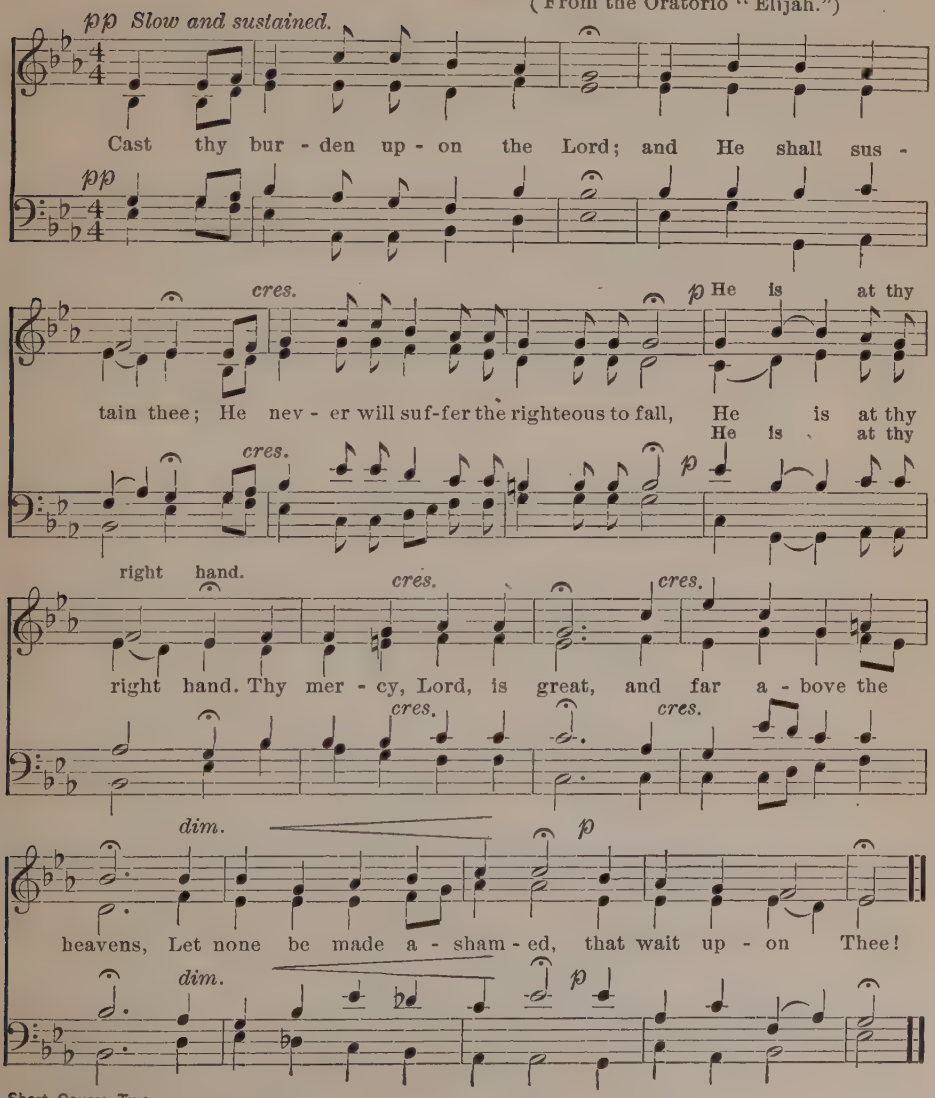


Cast thy Burden.

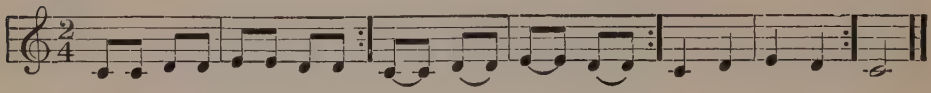
Music by F. MENDELSSOHN-BARTHOLDY.
(From the Oratorio "Elijah.")


pp Slow and sustained.
Cast thy bur - den up - on the Lord; and He shall sus -
pp
cres.
p He is at thy
tain thee; He nev - er will suf-fer the righteous to fall, He is at thy
He is at thy
cres.
p
right hand.
cres.
cres.
right hand. Thy mer - cy, Lord, is great, and far a - bove the
cres.
cres.
dim.
p
heavens, Let none be made a - sham - ed, that wait up - on Thee!
dim.
p

Study of Rhythm and of Chromatics.

Exercises in Minor. ♩. ♪

Ex. 290.



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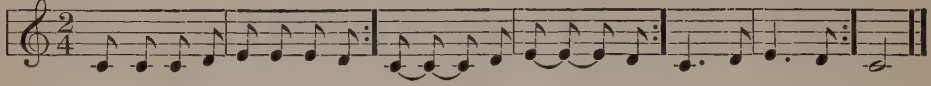

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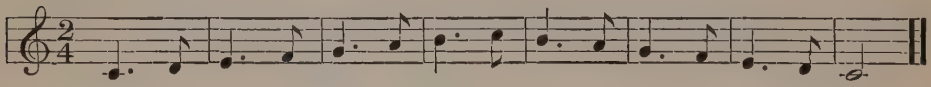

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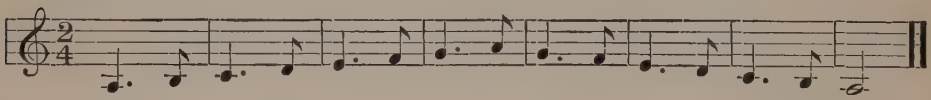
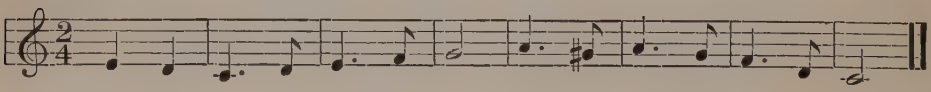


Ex. 294.



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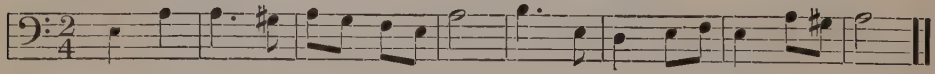

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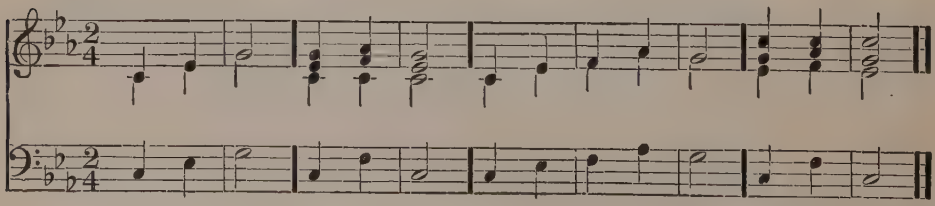
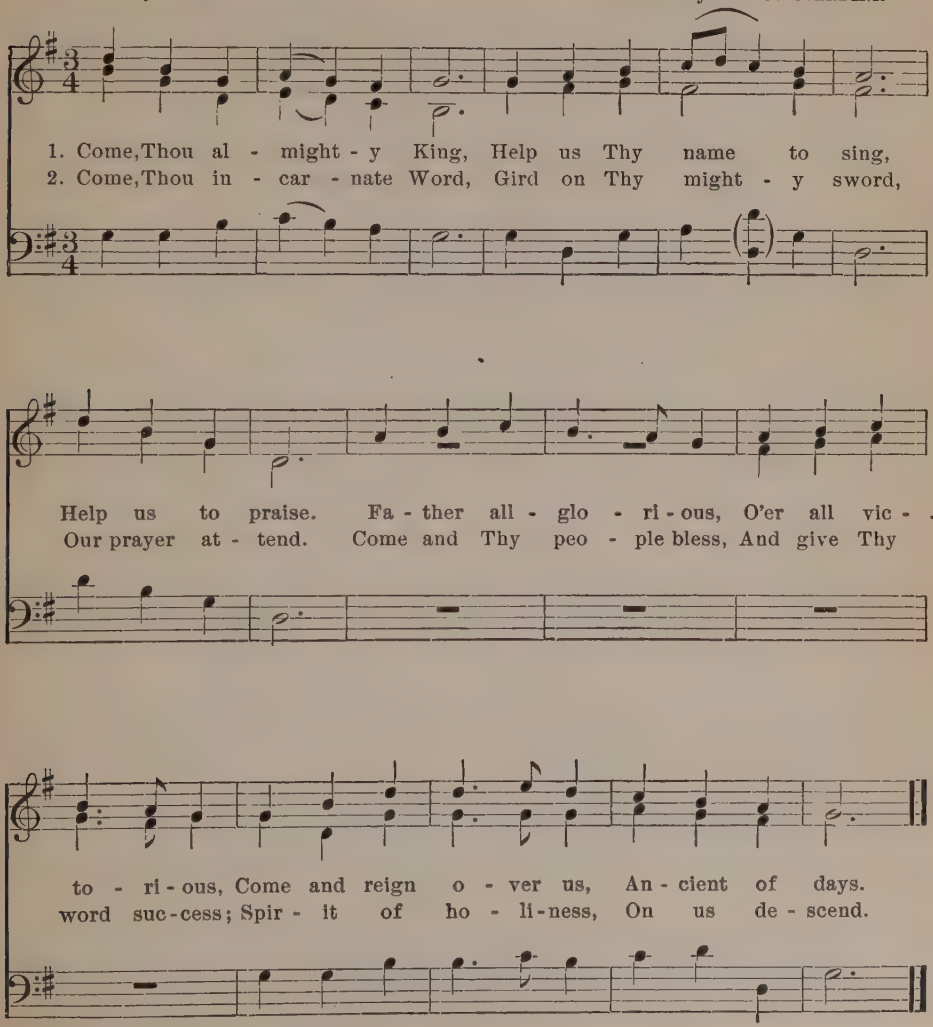


Come, Thou Almighty King.

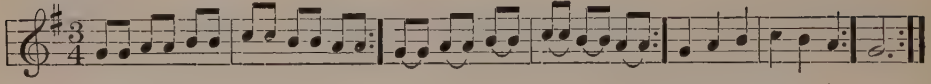
ITALIAN HYMN.

Words by CHARLES WESLEY. Music by FELICI GIARDINI.


1. Come, Thou al - might - y King, Help us Thy name to sing,
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,
Help us to praise. Fa - ther all - glo - ri - ous, O'er all vic - .
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy
to - ri - ous, Come and reign o - ver us, An - cient of days.
word suc - cess; Spir - it of ho - li - ness, On us de - scend.

Study of Rhythm and of Chromatics.

Exercises in Minor.

Ex. 297.

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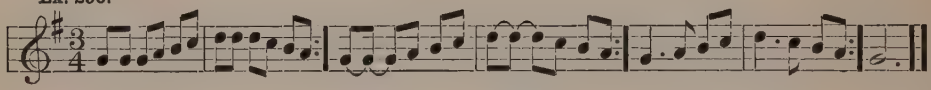
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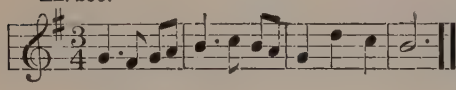
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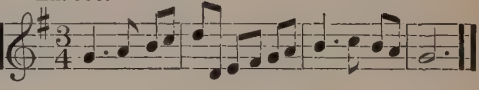

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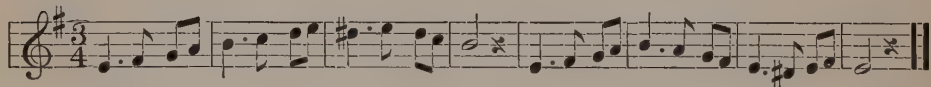
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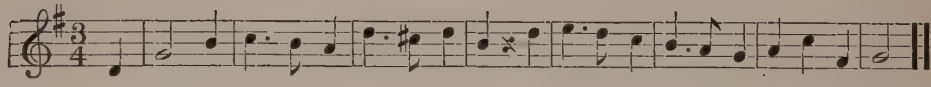
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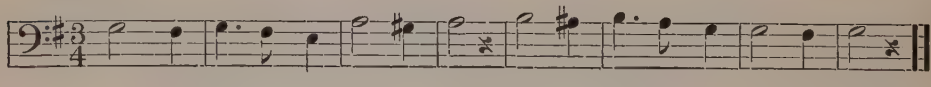

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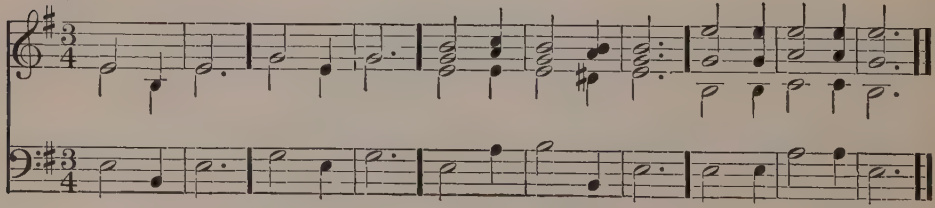
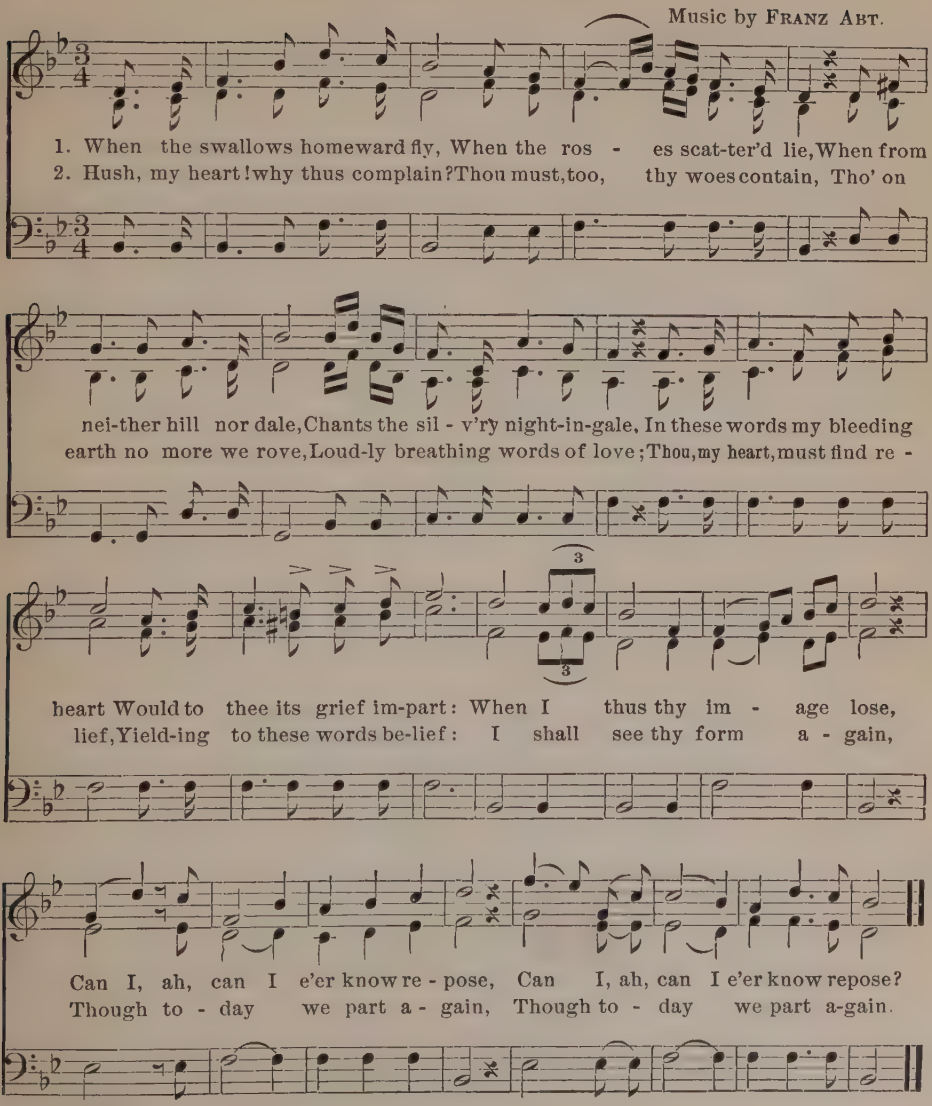


When the Swallows Homeward Fly.

Music by FRANZ ABT.

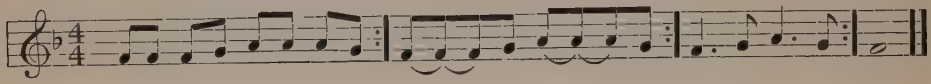

1. When the swallows homeward fly, When the ros - es scat-ter'd lie, When from
2. Hush, my heart! why thus complain? Thou must, too, thy woes contain, Tho' on
nei-ther hill nor dale, Chants the sil - v'ry night-in-gale, In these words my bleeding
earth no more we rove, Loud-ly breathing words of love; Thou, my heart, must find re -
heart Would to thee its grief im-part: When I thus thy im - age lose,
lief, Yield-ing to these words be-lief: I shall see thy form a - gain,
Can I, ah, can I e'er know re - pose, Can I, ah, can I e'er know repose?
Though to - day we part a - gain, Though to - day we part a-gain.

Study of Rhythm and of Chromatics.

Exercises in Minor. 3, ♯4, ♯5, 6.

Ex. 305.

Ex. 306.



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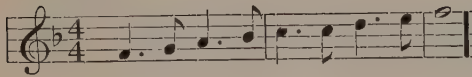
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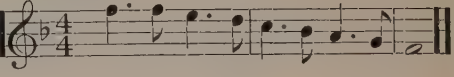

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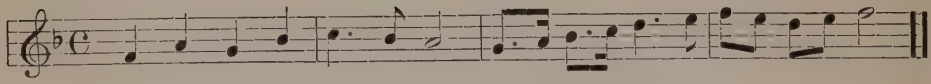

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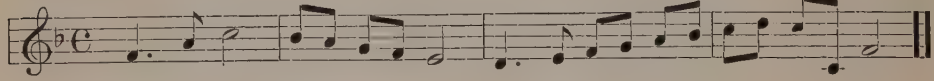

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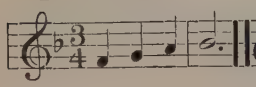

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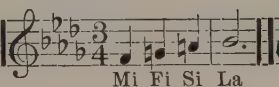
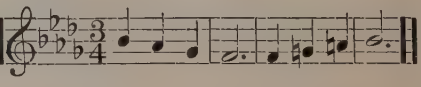


Mi Fi Si La

Ex. 313.



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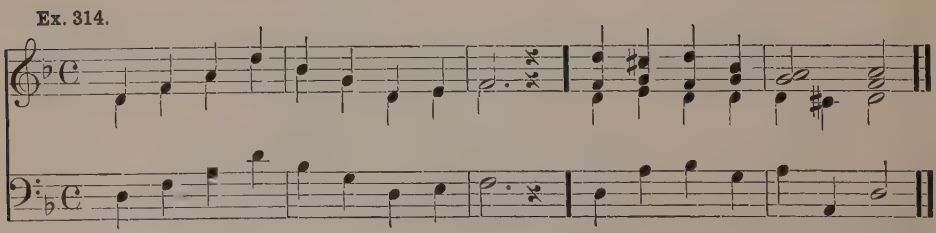
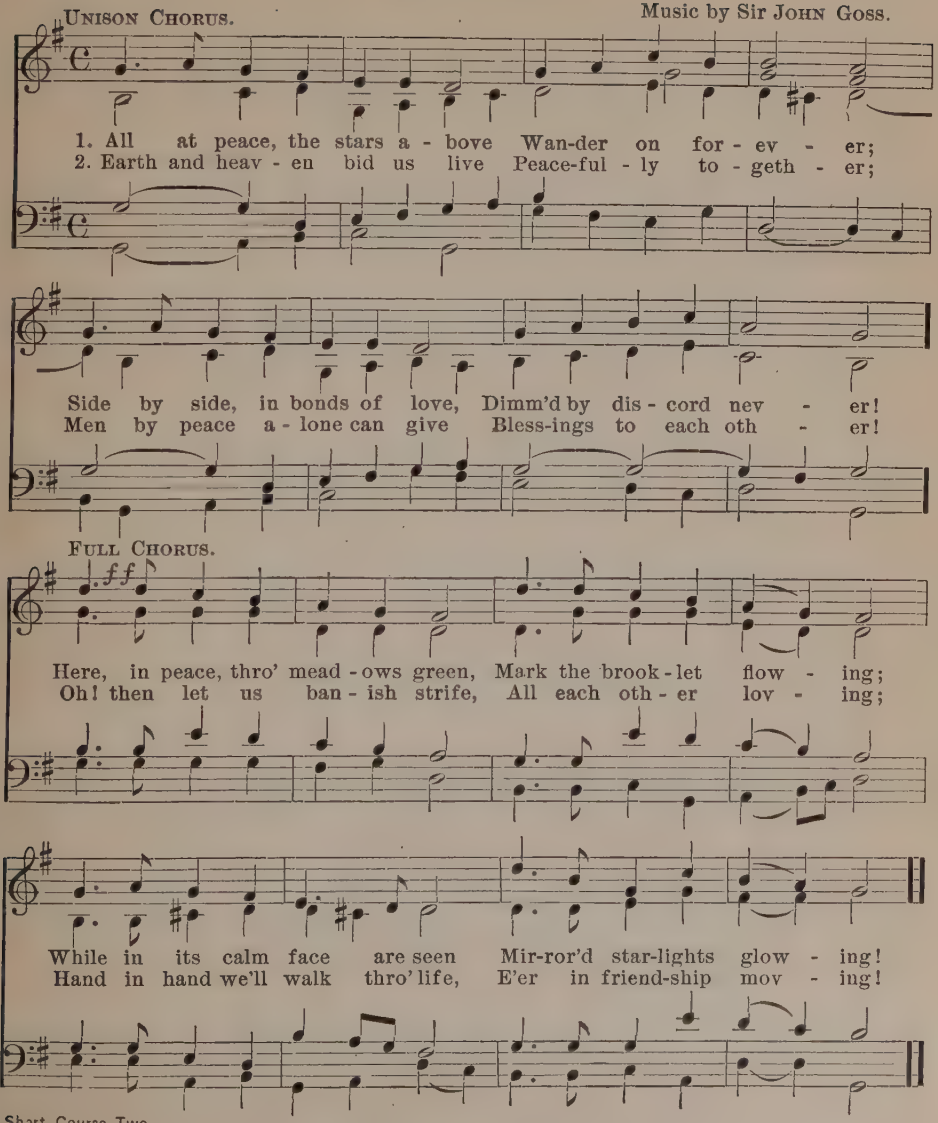


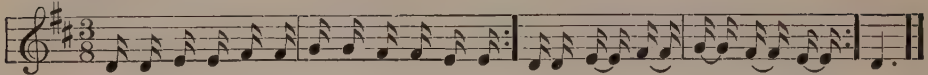
Song of Peace.

Music by Sir JOHN GOSS.

UNISON CHORUS.
1. All at peace, the stars a - bove Wan-der on for - ev - er;
2. Earth and heav - en bid us live Peace-ful - ly to - geth - er;
Side by side, in bonds of love, Dimm'd by dis - cord nev - er!
Men by peace a - lone can give Bless-ings to each oth - er!
FULL CHORUS.
ff
Here, in peace, thro' mead - ows green, Mark the brook - let flow - ing;
Oh! then let us ban - ish strife, All each oth - er lov - ing;
While in its calm face are seen Mir-ror'd star-lights glow - ing!
Hand in hand we'll walk thro' life, E'er in friend-ship mov - ing!

Study of Rhythm and of Chromatics.

Exercises in Minor. 3, ♯4, ♯5, 6.

Ex. 315.



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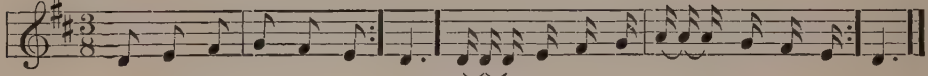

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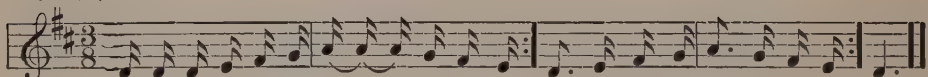
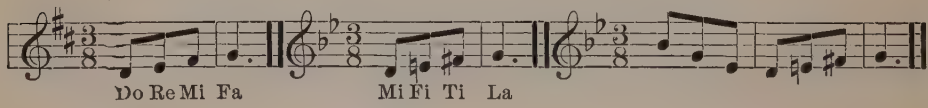


Ex. 318. **Ex. 319.** **Ex. 320.**

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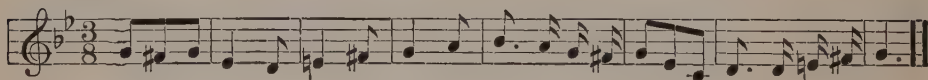
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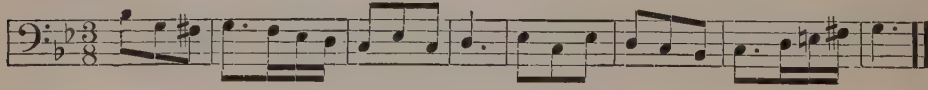

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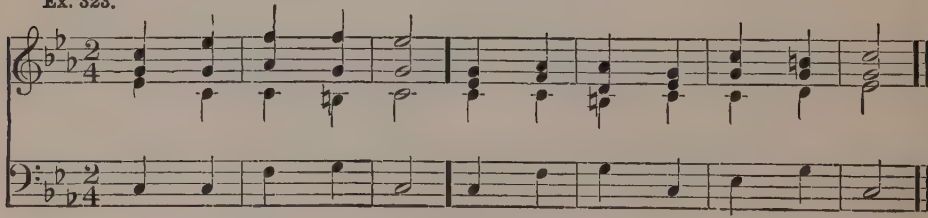


Song of the Pine.

Words by CLINTON SCOLLARD. Music after an arrangement by J. BRAHMS.

Andante. dolce. (sweetly.)

J. BRAHMS.

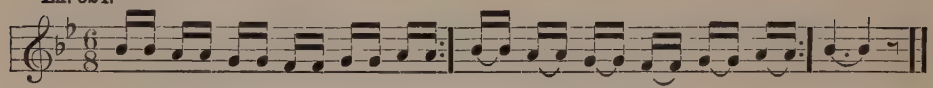
1. A som - ber sen - ti - nel I stand Up - on the moun - tain high; Be - low my feet out -
2. I watch the sea - sons come and go, I see the flow'rs up - lift Their ten - der heads be -
3. I brave the blasts that sting and slay, And laugh, though loud they roar From dawn - ing un - til
4. I mark the years like sur - ges roll A - long the star - ry skies, Be - yond whose dark ce -
5. I praise no mon - arch's pu - ny pow'r That on the earth has trod, But raise my deep voice,

spreads the land; A - bove my head, the sky.
side the snow That lies in lin - g'ring drift.
dy - ing day, Like hounds a - bout my door.
ru - lean scroll Men rear their par - a - dise.
hour by hour, In an - thems un - to God.

Study of Rhythm and of Chromatics.

Exercises in Minor. 3, 4, ♯5, 6.

Ex. 324.



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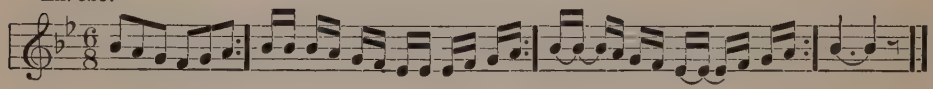

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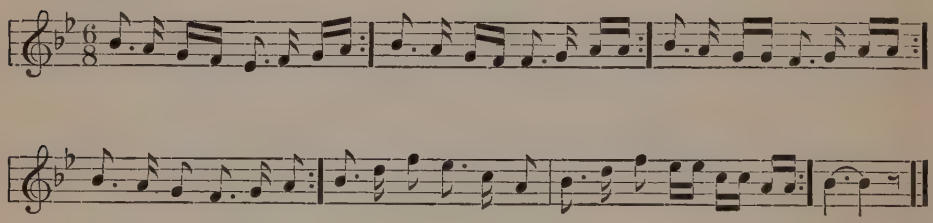

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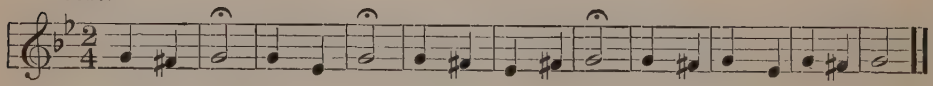
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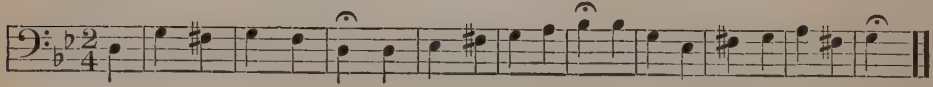

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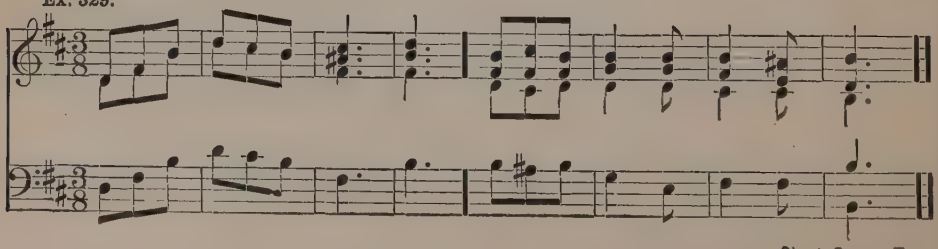
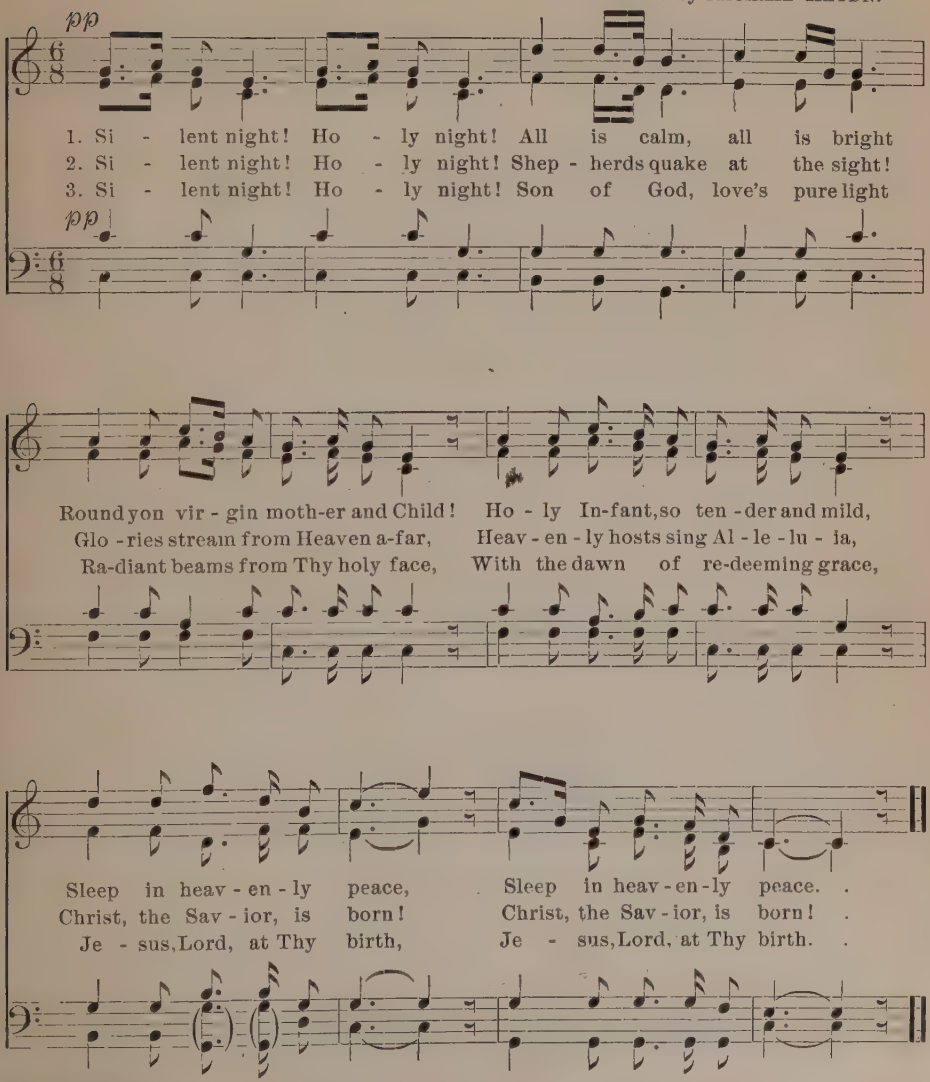


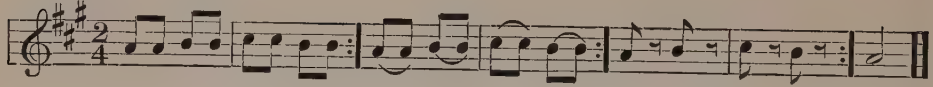
Silent Night.

Music by MICHAEL HAYDN.

pp
1. Si - lent night! Ho - ly night! All is calm, all is bright
2. Si - lent night! Ho - ly night! Shep - herds quake at the sight!
3. Si - lent night! Ho - ly night! Son of God, love's pure light
pp
Round yon vir - gin moth-er and Child! Ho - ly In-fant, so ten - der and mild,
Glo - ries stream from Heaven a-far, Heav - en - ly hosts sing Al - le - lu - ia,
Ra-diant beams from Thy holy face, With the dawn of re-deeming grace,
Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!
Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

Short Note and Short Rest.

Exercises in Minor.

Ex. 330.



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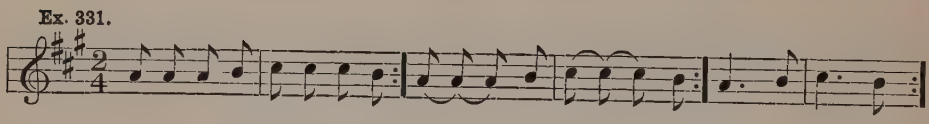
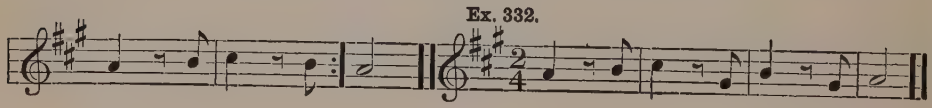


Ex. 332.



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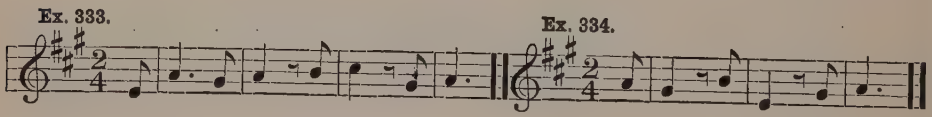
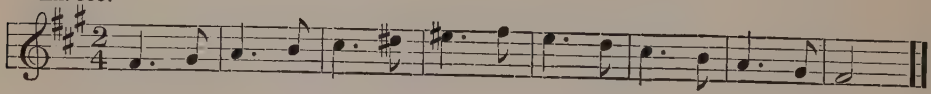


Ex. 334.

Ex. 335.



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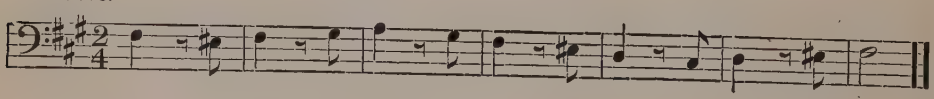

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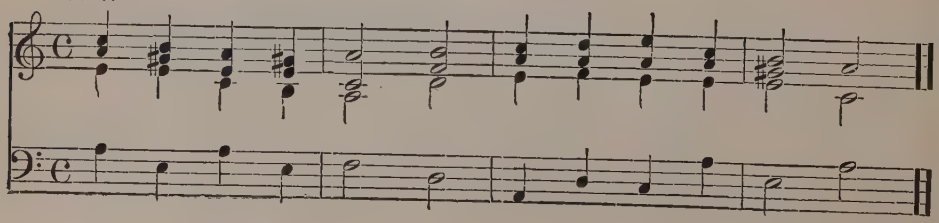
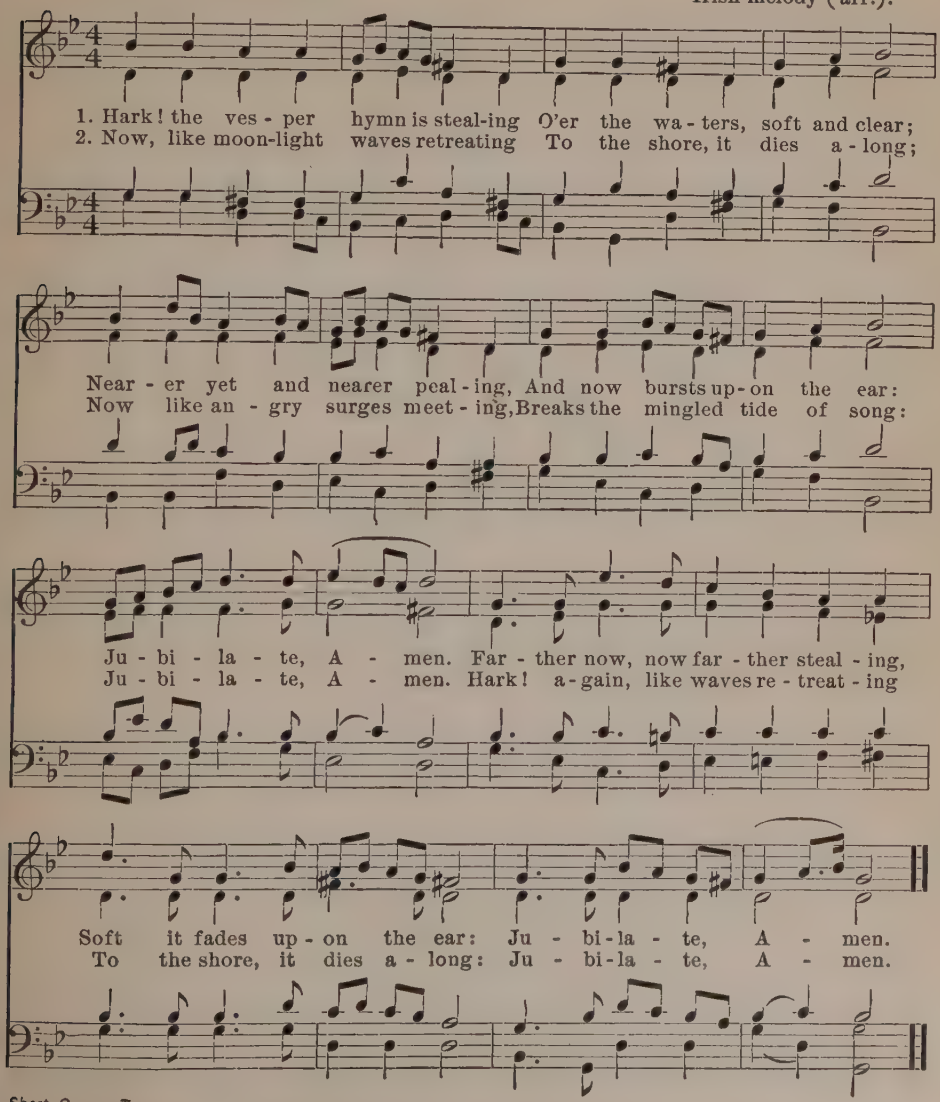


Hark! the Vesper Hymn.

Words by THOMAS MOORE. Irish melody (arr.).

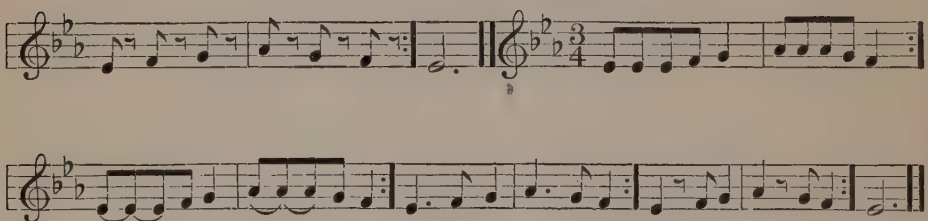

1. Hark! the ves - per hymn is steal-ing O'er the wa - ters, soft and clear;
2. Now, like moon-light waves retreating To the shore, it dies a - long;
Near - er yet and nearer peal - ing, And now bursts up - on the ear:
Now like an - gry surges meet - ing, Breaks the mingled tide of song:
Ju - bi - la - te, A - men. Far - ther now, now far - ther steal - ing,
Ju - bi - la - te, A - men. Hark! a - gain, like waves re - treat - ing
Soft it fades up - on the ear: Ju - bi-la - te, A - men.
To the shore, it dies a - long: Ju - bi-la - te, A - men.

Study of Rhythm and of Chromatics.

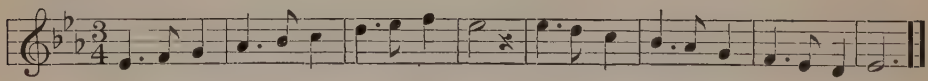
Exercises in Minor.

Ex. 338.

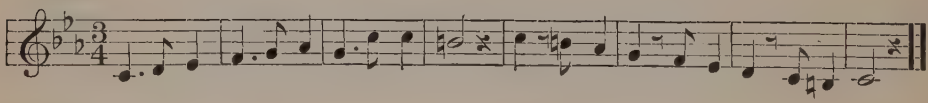
Ex. 339.



Ex. 340.



Ex. 341.



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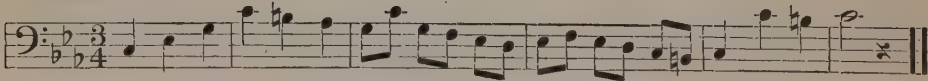
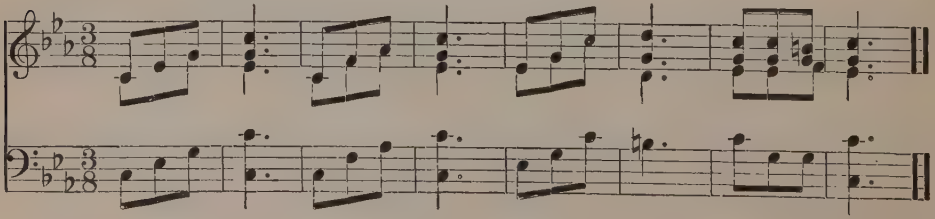
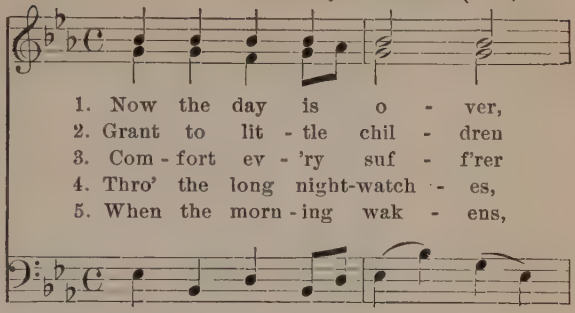
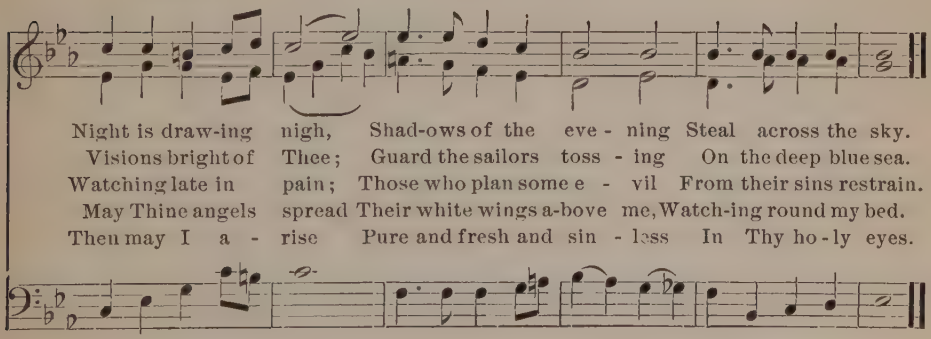

Ex. 343.

Now the Day is over.

Words by S. Baring-Gould.

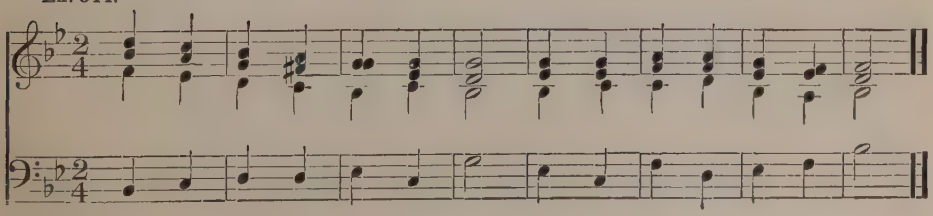
J. BARNBY.

Music by J. Barnby (arr.).

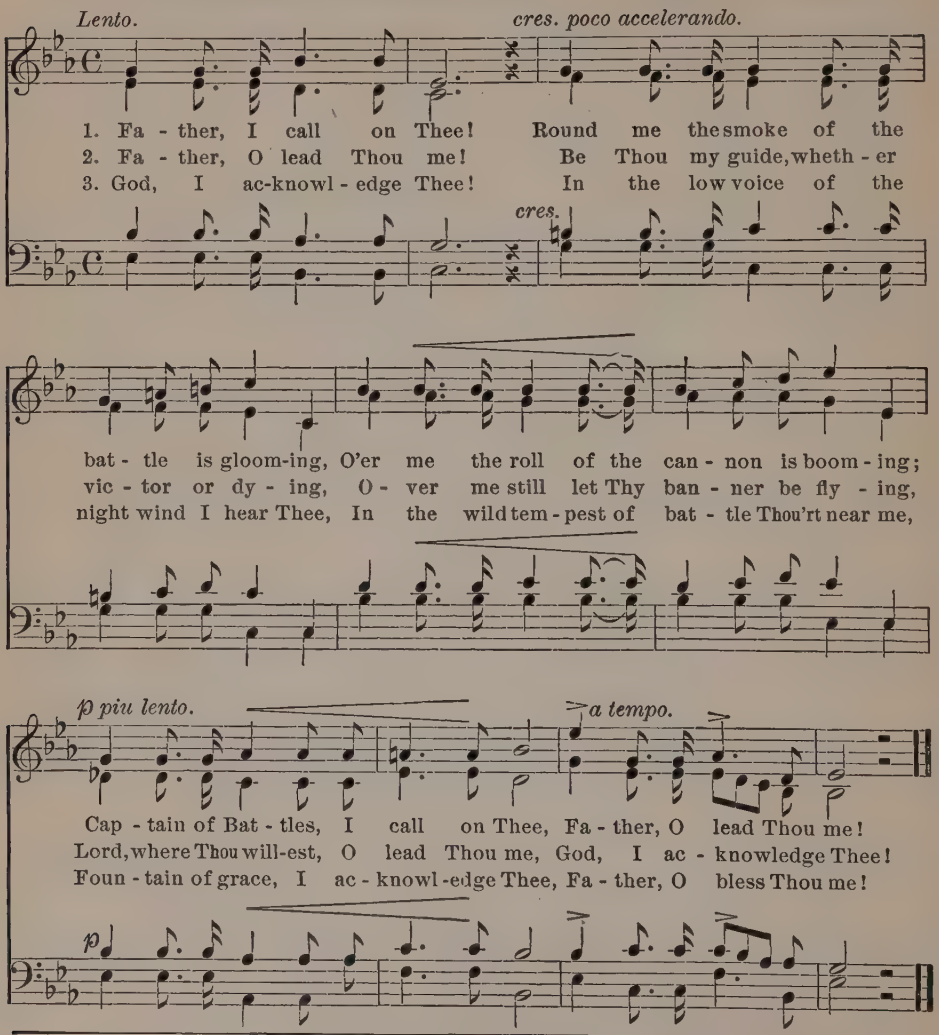

1. Now the day is o - ver,
2. Grant to lit - tle chil - dren
3. Com - fort ev - 'ry suf - f'rer
4. Thro' the long night-watch - es,
5. When the morn - ing wak - ens,


Night is draw-ing nigh, Shad-ows of the eve - ning Steal across the sky.
Visions bright of Thee; Guard the sailors toss - ing On the deep blue sea.
Watching late in pain; Those who plan some e - vil From their sins restrain.
May Thine angels spread Their white wings a-bove me, Watch-ing round my bed.
Then may I a - rise Pure and fresh and sin - less In Thy ho - ly eyes.

Ex. 344.



Battle Prayer.

Words from the German of THEODORE KÖRNER. Music by F. H. HIMMEL.

Lento.
cres. poco accelerando.
1. Fa - ther, I call on Thee! Round me the smoke of the
2. Fa - ther, O lead Thou me! Be Thou my guide, wheth - er
3. God, I ac-knowl - edge Thee! In the low voice of the
cres.
bat - tle is gloom-ing, O'er me the roll of the can - non is boom - ing;
vic - tor or dy - ing, O - ver me still let Thy ban - ner be fly - ing,
night wind I hear Thee, In the wild tem - pest of bat - tle Thou'rt near me,
p piu lento.
a tempo.
Cap - tain of Bat - tles, I call on Thee, Fa - ther, O lead Thou me!
Lord, where Thou will-est, O lead Thou me, God, I ac - knowledge Thee!
Foun - tain of grace, I ac - knowl - edge Thee, Fa - ther, O bless Thou me!
p

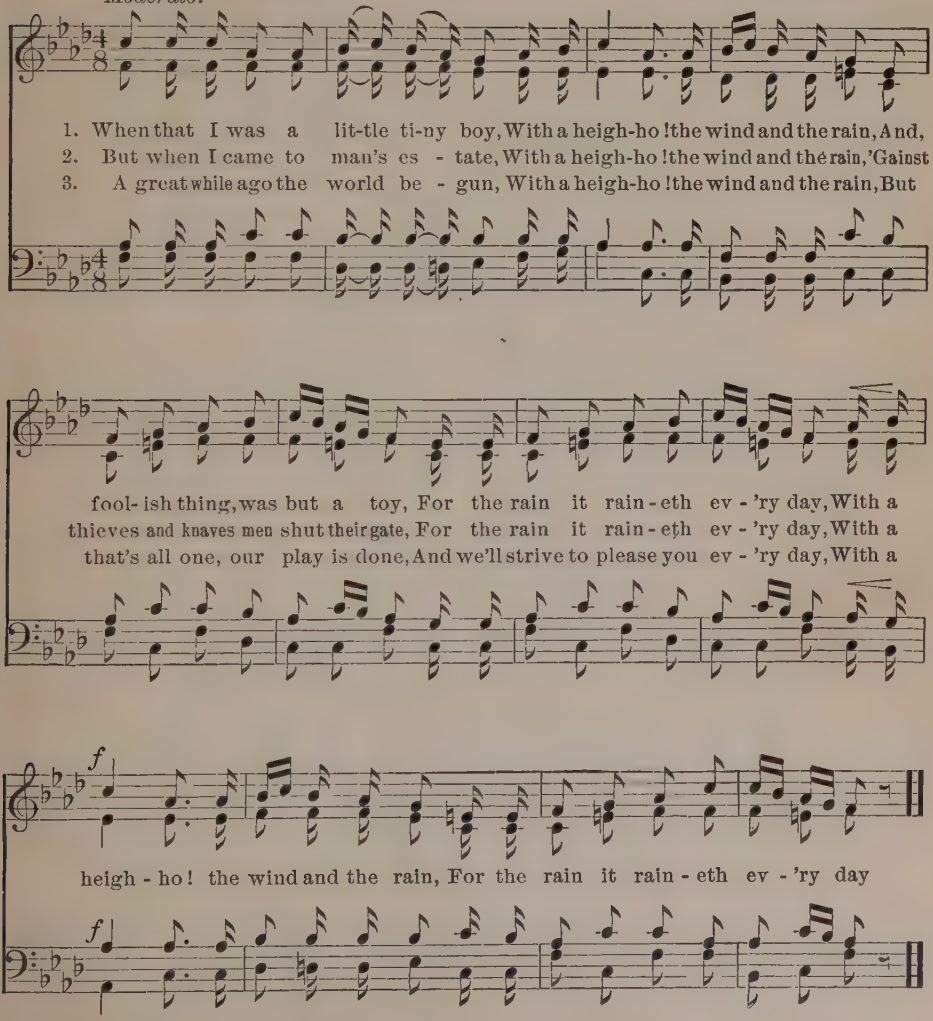
Len'to, slowly. *Poco acceleran'do*, a little faster. *Piu*, more.

When I was a Little Boy.

Words by WILLIAM SHAKESPEARE.
(From "Twelfth Night.")

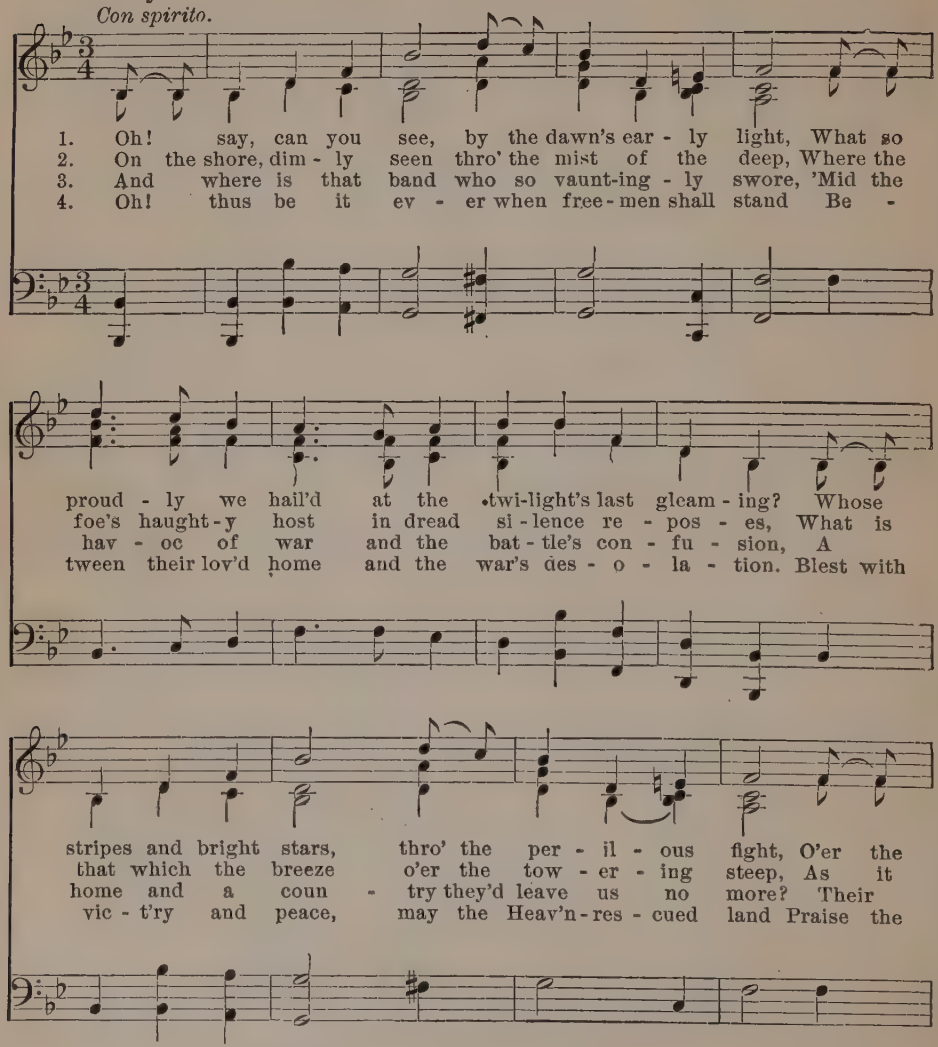
English melody.

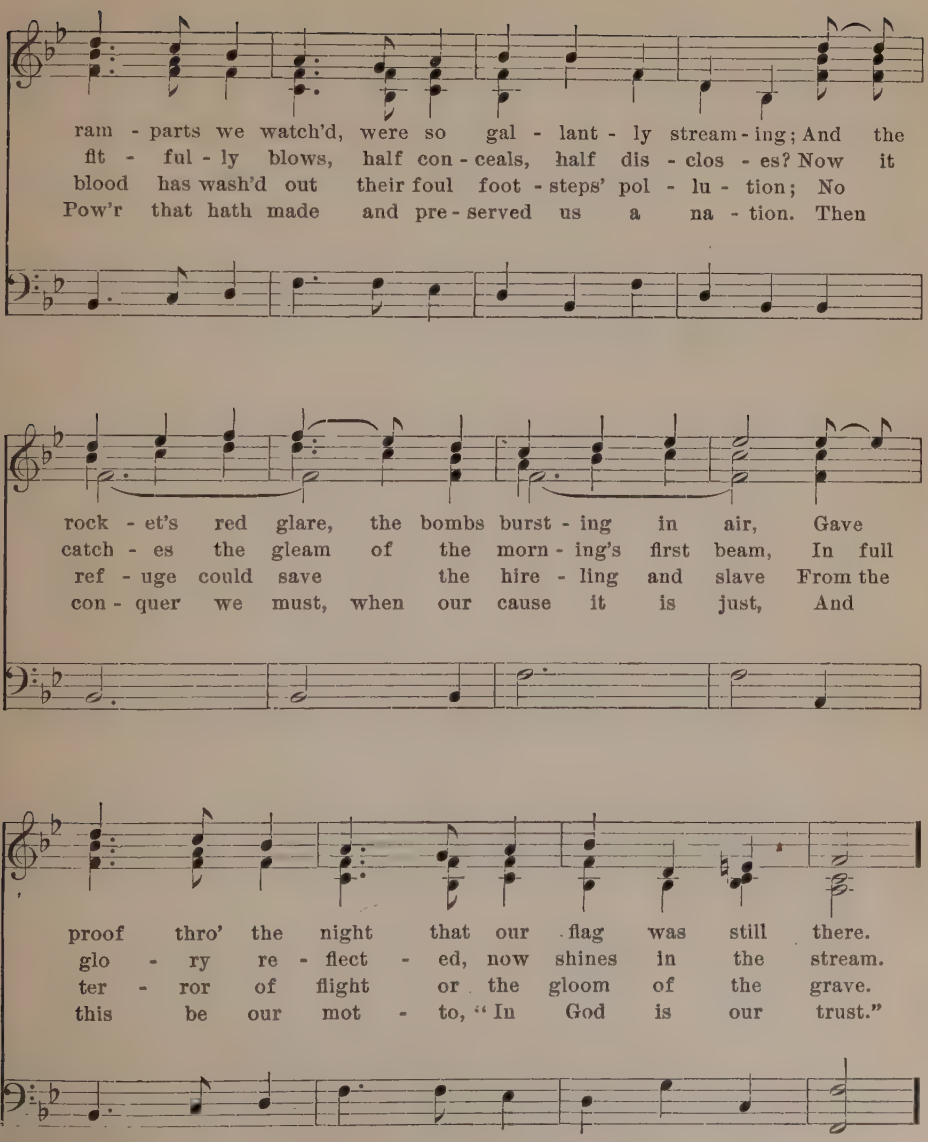
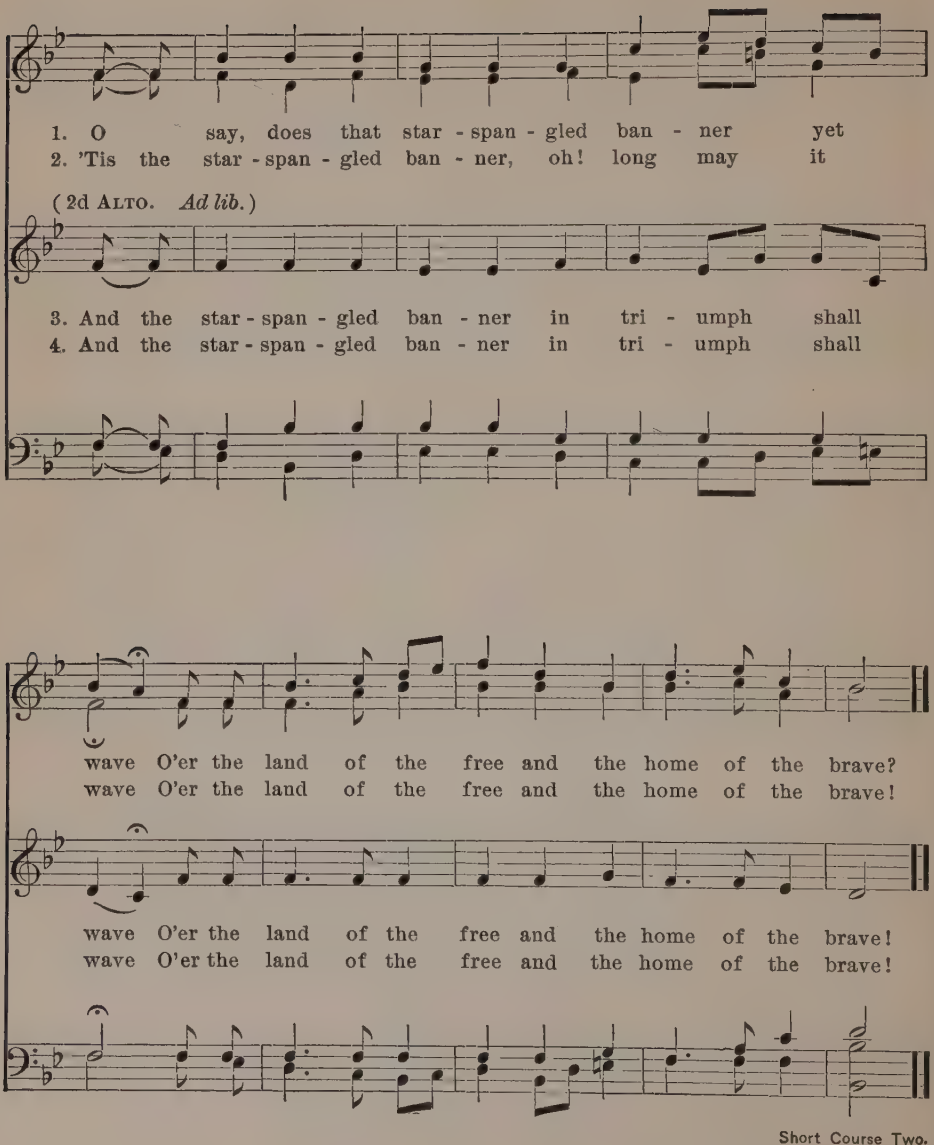
Moderato.


1. When that I was a lit-tle ti-ny boy, With a heigh-ho! the wind and the rain, And,
2. But when I came to man's es - tate, With a heigh-ho! the wind and the rain, 'Gainst
3. A great while ago the world be - gun, With a heigh-ho! the wind and the rain, But
fool- ish thing, was but a toy, For the rain it rain - eth ev - 'ry day, With a
thieves and knaves men shut their gate, For the rain it rain - eth ev - 'ry day, With a
that's all one, our play is done, And we'll strive to please you ev - 'ry day, With a
f
heigh - ho! the wind and the rain, For the rain it rain - eth ev - 'ry day
f

The Star-Spangled Banner.

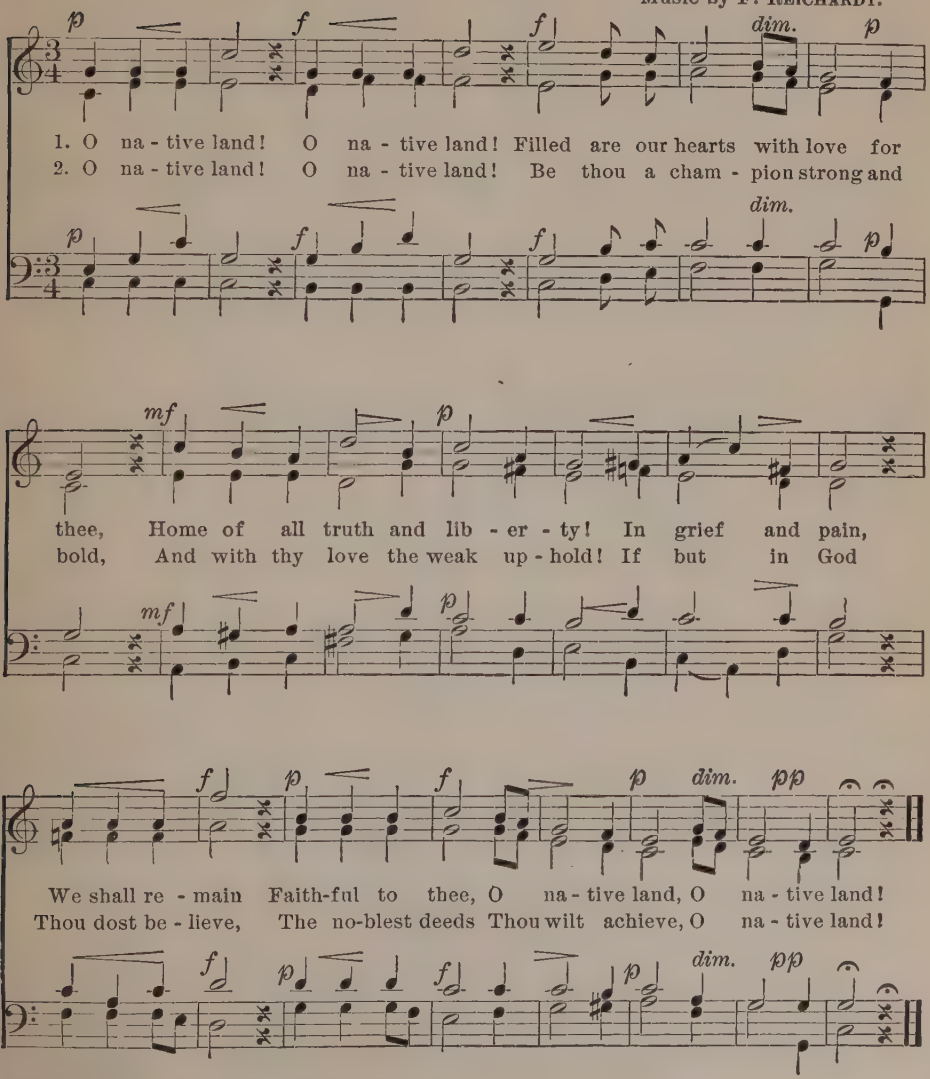
Words by FRANCIS SCOTT KEY.

Con spirito.

1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep, Where the
3. And where is that band who so vaunt-ing - ly swore, 'Mid the
4. Oh! thus be it ev - er when free-men shall stand Be -
proud - ly we hail'd at the twi-light's last gleam - ing? Whose
foe's haught-y host in dread si - lence re - pos - es, What is
hav - oc of war and the bat - tle's con - fu - sion, A
tween their lov'd home and the war's des - o - la - tion. Blest with
stripes and bright stars, thro' the per - il - ous fight, O'er the
that which the breeze o'er the tow - er - ing steep, As it
home and a coun - try they'd leave us no more? Their
vic - t'ry and peace, may the Heav'n-res - cued land Praise the

Con spir'ito, with spirit.

ram - parts we watch'd, were so gal - lant - ly stream - ing; And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
blood has wash'd out their foul foot - steps' pol - lu - tion; No
Pow'r that hath made and pre - served us a na - tion. Then
rock - et's red glare, the bombs burst - ing in air, Gave
catch - es the gleam of the morn - ing's first beam, In full
ref - uge could save the hire - ling and slave From the
con - quer we must, when our cause it is just, And
proof thro' the night that our flag was still there.
glo - ry re - flect - ed, now shines in the stream.
ter - ror of flight or the gloom of the grave.
this be our mot - to, "In God is our trust."

1. O say, does that star - span - gled ban - ner yet
2. 'Tis the star - span - gled ban - ner, oh! long may it
(2d Alto. *Ad lib.*)
3. And the star - span - gled ban - ner in tri - umph shall
4. And the star - span - gled ban - ner in tri - umph shall
wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

O Native Land.

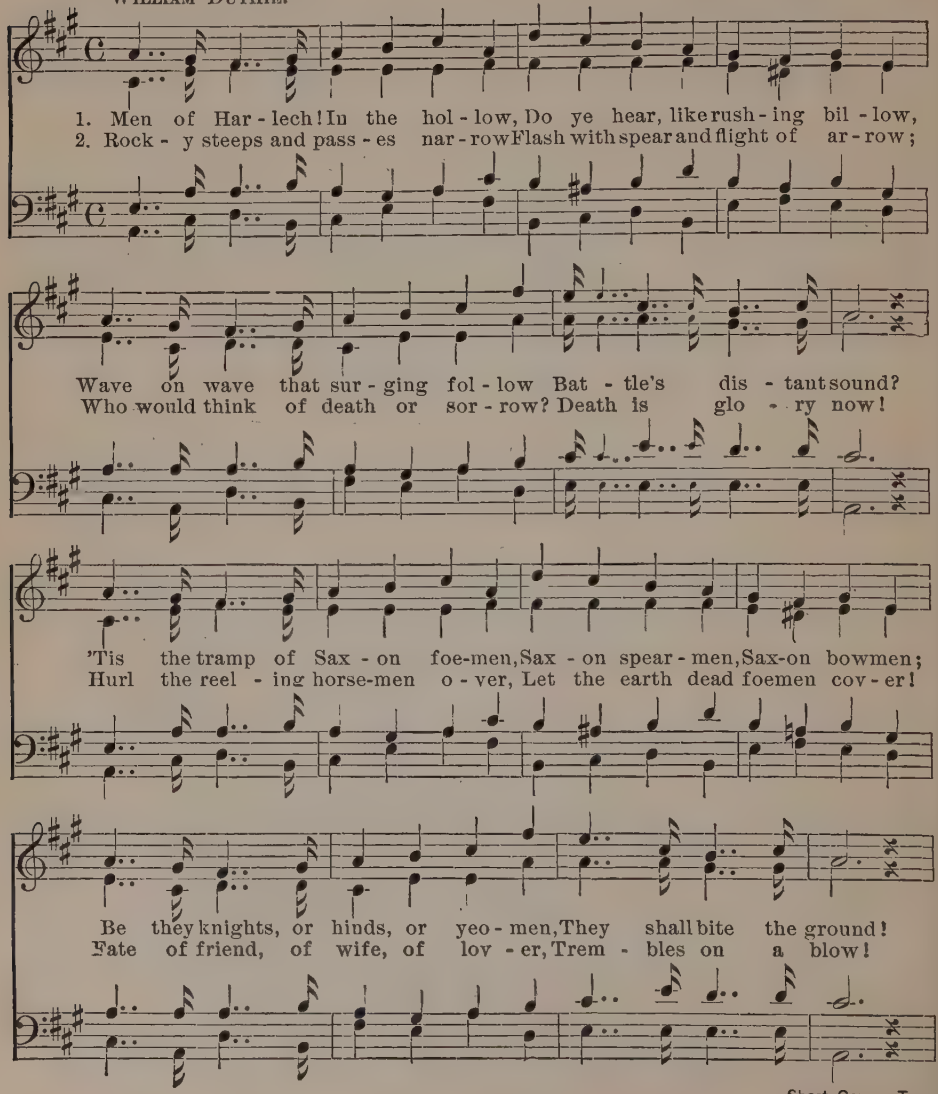
Music by F. REICHARDT.

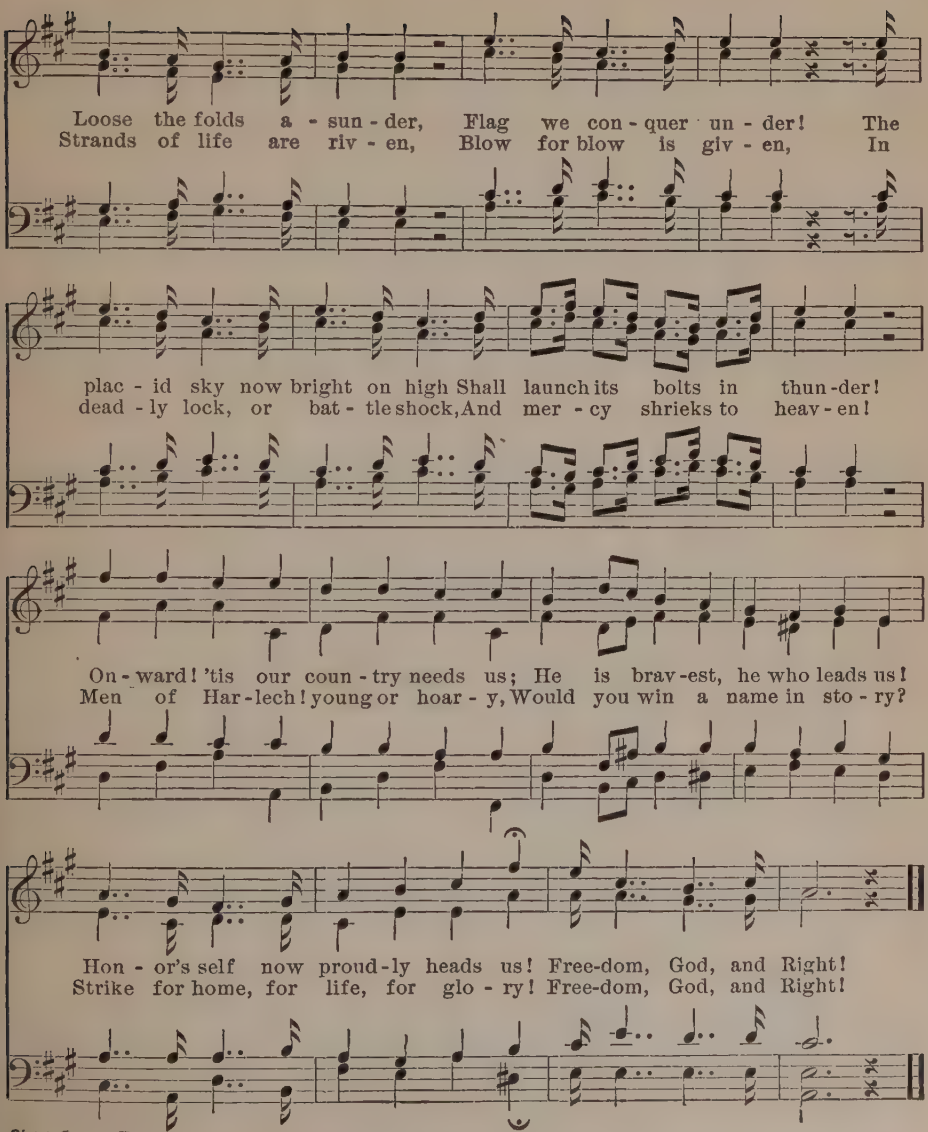

1. O na - tive land! O na - tive land! Filled are our hearts with love for
2. O na - tive land! O na - tive land! Be thou a cham - pion strong and
thee, Home of all truth and lib - er - ty! In grief and pain,
bold, And with thy love the weak up - hold! If but in God
We shall re - main Faith-ful to thee, O na - tive land, O na - tive land!
Thou dost be - lieve, The no-blest deeds Thou wilt achieve, O na - tive land!

March of the Men of Harlech.

Welsh poem, translated by
WILLIAM DUTHIE.

Welsh air, harmonized by
JOSEPH BARNBY.

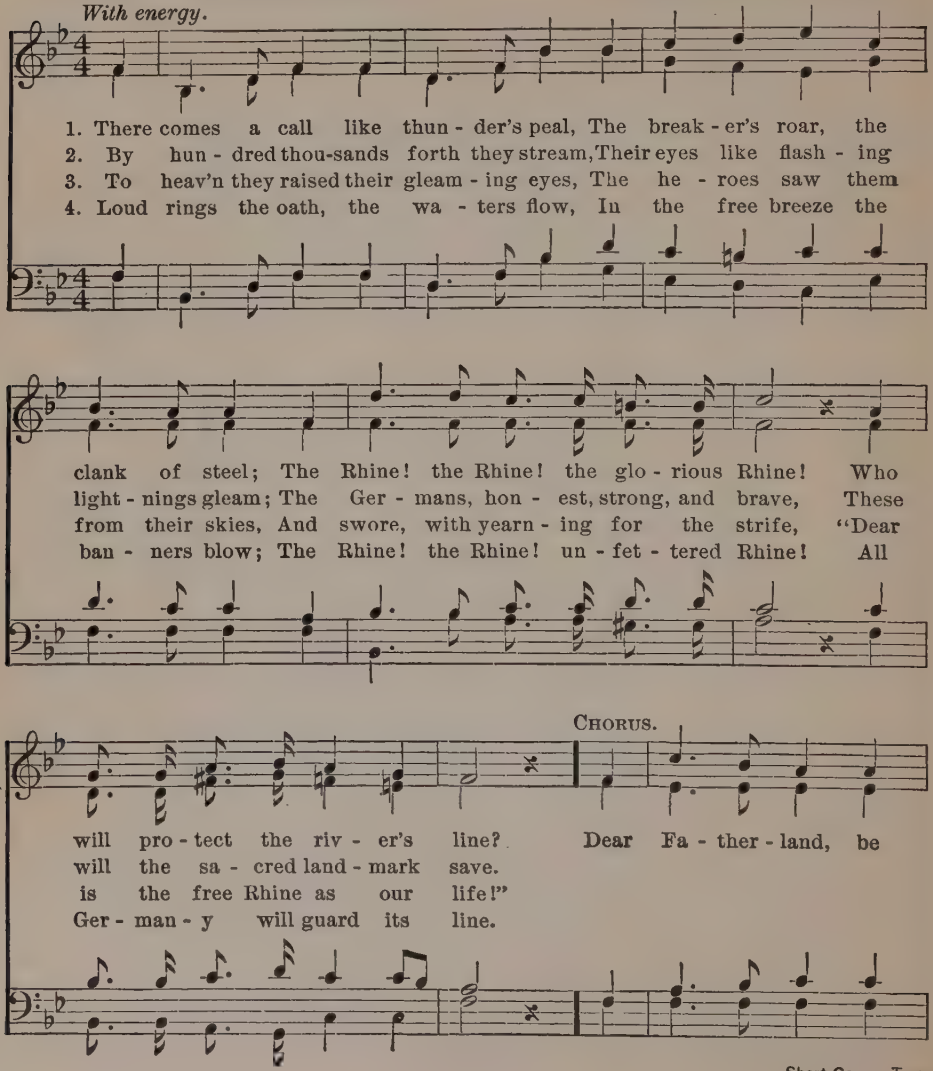

1. Men of Har - lech! In the hol - low, Do ye hear, like rush - ing bil - low,
2. Rock - y steeps and pass - es nar - row Flash with spear and flight of ar - row;
Wave on wave that sur - ging fol - low Bat - tle's dis - tant sound?
Who would think of death or sor - row? Death is glo - ry now!
'Tis the tramp of Sax - on foe-men, Sax - on spear - men, Sax-on bowmen;
Hurl the reel - ing horse-men o - ver, Let the earth dead foemen cov - er!
Be they knights, or hinds, or yeo - men, They shall bite the ground!
Fate of friend, of wife, of lov - er, Trem - bles on a blow!

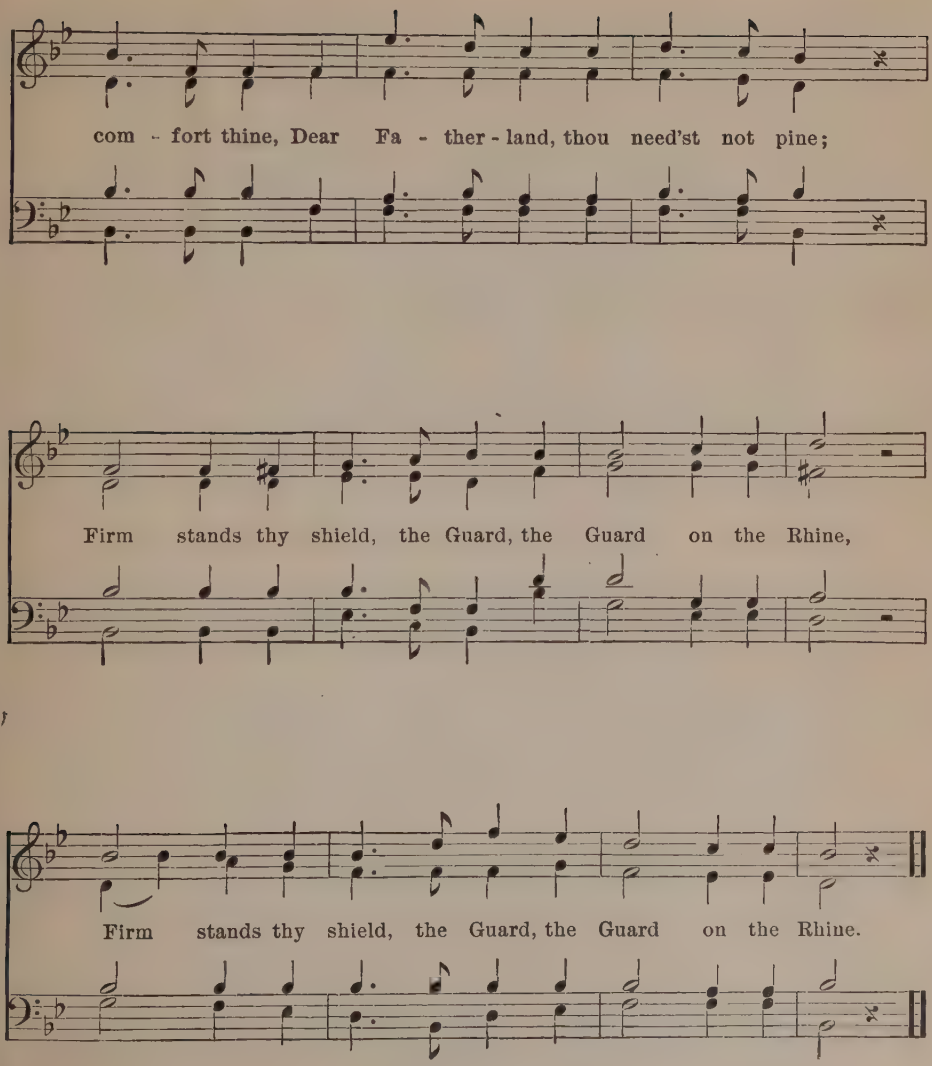

Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en, Blow for blow is giv - en, In
plac - id sky now bright on high Shall launch its bolts in thun - der!
dead - ly lock, or bat - tle shock, And mer - cy shrieks to heav - en!
On - ward! 'tis our coun - try needs us; He is brav - est, he who leads us!
Men of Har - lech! young or hoar - y, Would you win a name in sto - ry?
Hon - or's self now proud - ly heads us! Free - dom, God, and Right!
Strike for home, for life, for glo - ry! Free - dom, God, and Right!

The Watch on the Rhine.

Words by MAX SCHNECKENBURGER. Music by CARL WILHELM.

With energy.

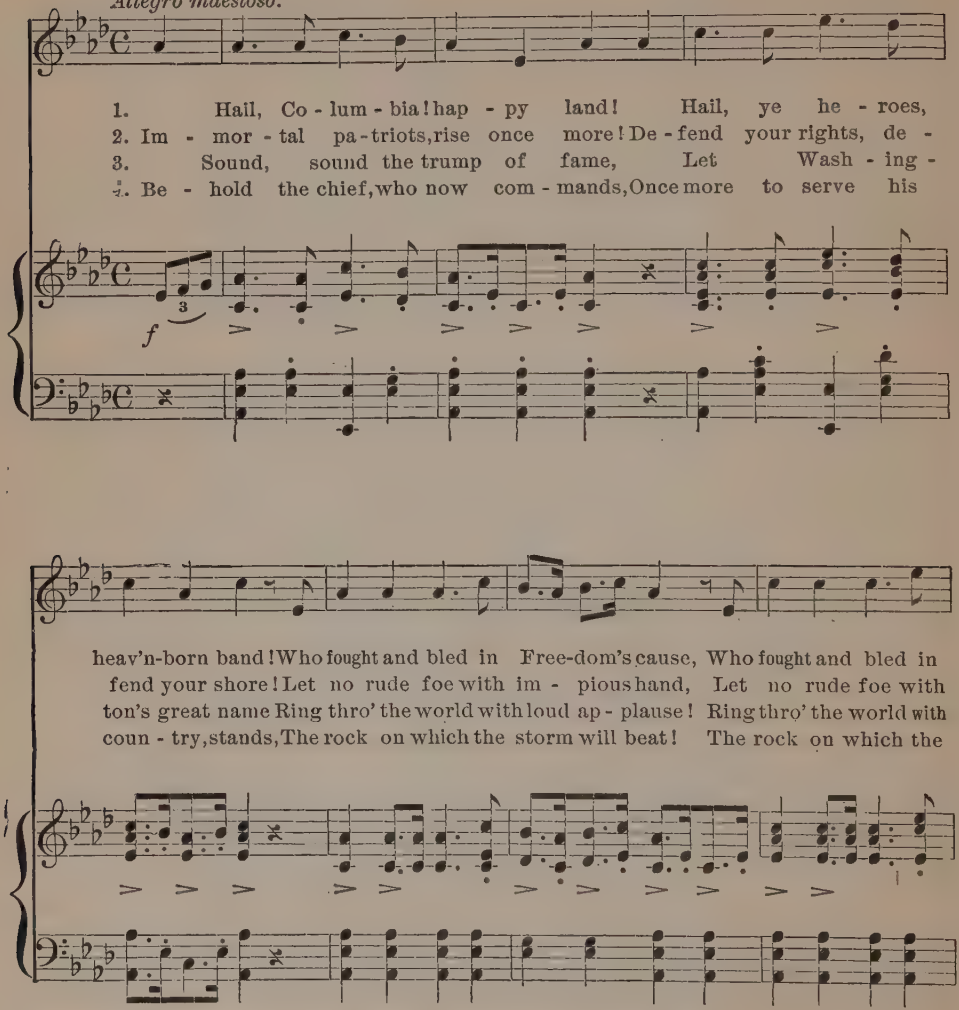

1. There comes a call like thun - der's peal, The break - er's roar, the
2. By hun - dred thou-sands forth they stream, Their eyes like flash - ing
3. To heav'n they raised their gleam - ing eyes, The he - roes saw them
4. Loud rings the oath, the wa - ters flow, In the free breeze the
clank of steel; The Rhine! the Rhine! the glo - rious Rhine! Who
light - nings gleam; The Ger - mans, hon - est, strong, and brave, These
from their skies, And swore, with yearn - ing for the strife, "Dear
ban - ners blow; The Rhine! the Rhine! un - fet - tered Rhine! All
CHORUS.
will pro - tect the riv - er's line? Dear Fa - ther - land, be
will the sa - cred land - mark save.
is the free Rhine as our life!"
Ger - man - y will guard its line.


com - fort thine, Dear Fa - ther - land, thou need'st not pine;
Firm stands thy shield, the Guard, the Guard on the Rhine,
Firm stands thy shield, the Guard, the Guard on the Rhine.

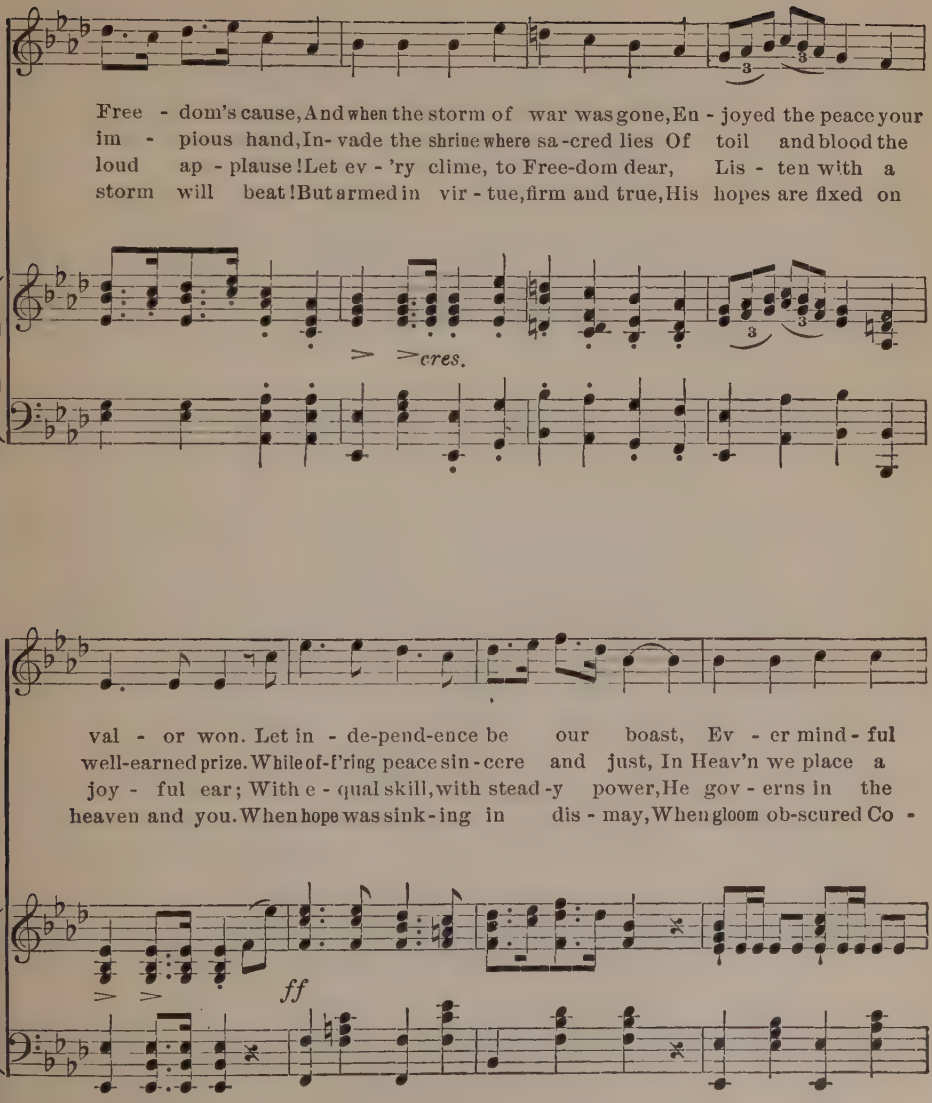
Hail, Columbia.

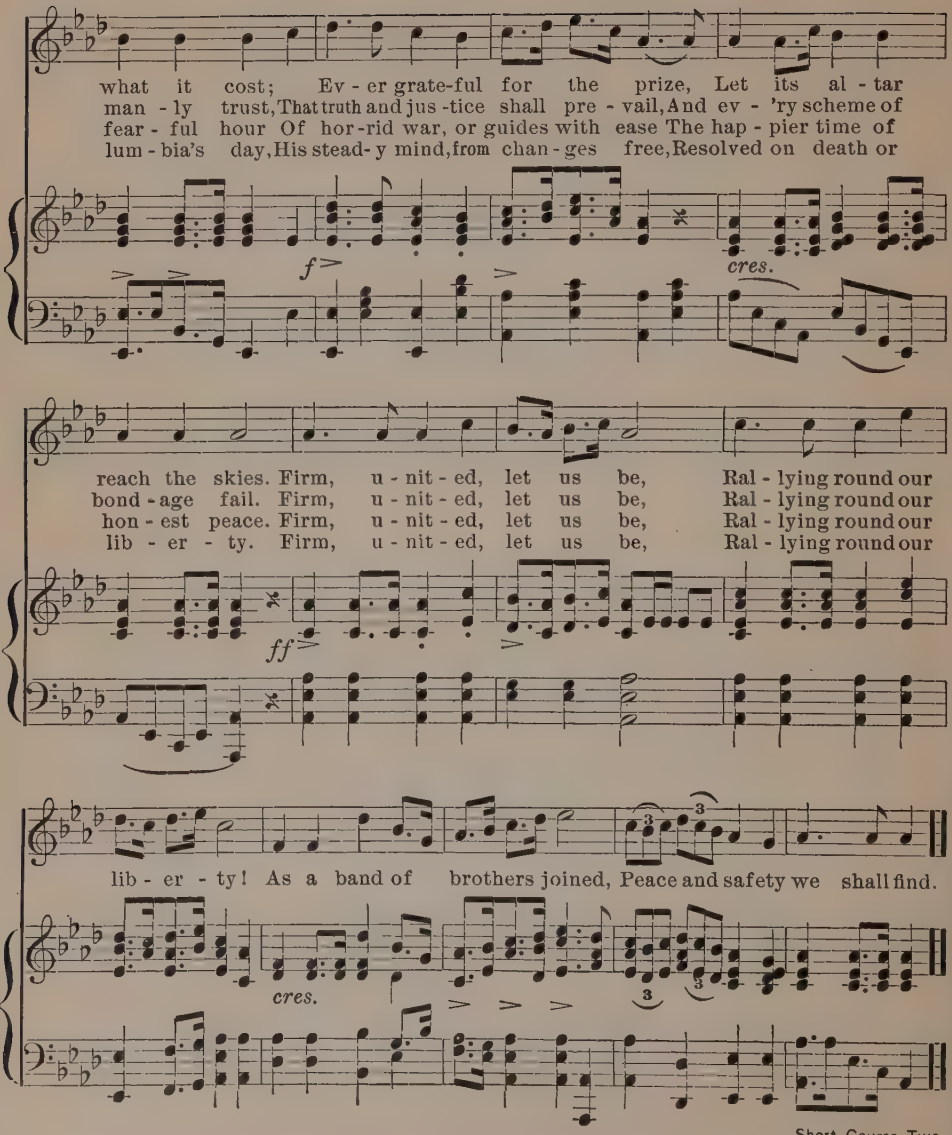
Words by JOSEPH HOPKINSON. — Melody by —— FYLES.

Allegro maestoso.


1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
3. Sound, sound the trump of fame, Let Wash - ing -
4. Be - hold the chief, who now com - mands, Once more to serve his
f
heav'n-born band! Who fought and bled in Free-dom's cause, Who fought and bled in
fend your shore! Let no rude foe with im - pious hand, Let no rude foe with
ton's great name Ring thro' the world with loud ap - plause! Ring thro' the world with
coun - try, stands, The rock on which the storm will beat! The rock on which the

Alle'gro ma-es-tō'so, quickly and majestically.

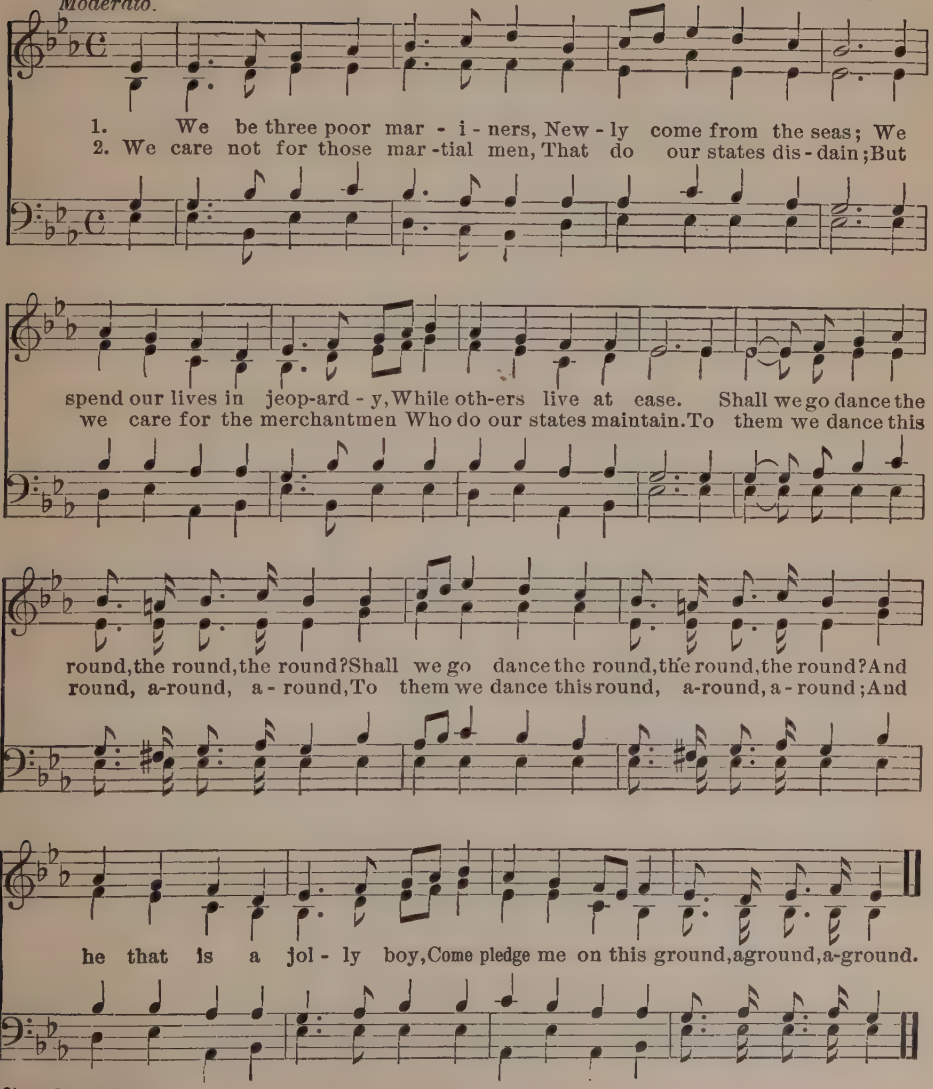

Free - dom's cause, And when the storm of war was gone, En - joyed the peace your
im - pious hand, In- vade the shrine where sa-cred lies Of toil and blood the
loud ap - plause! Let ev - 'ry clime, to Free-dom dear, Lis - ten with a
storm will beat! But armed in vir - tue, firm and true, His hopes are fixed on
cres.
val - or won. Let in - de-pend-ence be our boast, Ev - er mind - ful
well-earned prize. While of-f'ring peace sin - cere and just, In Heav'n we place a
joy - ful ear; With e - qual skill, with stead - y power, He gov - erns in the
heaven and you. When hope was sink - ing in dis - may, When gloom ob-scured Co -
ff


what it cost; Ev - er grate-ful for the prize, Let its al - tar
man - ly trust, That truth and jus - tice shall pre - vail, And ev - 'ry scheme of
fear - ful hour Of hor - rid war, or guides with ease The hap - pier time of
lum - bia's day, His stead - y mind, from chan - ges free, Resolved on death or
f
cres.
reach the skies. Firm, u - nit - ed, let us be, Ral - lying round our
bond - age fail. Firm, u - nit - ed, let us be, Ral - lying round our
hon - est peace. Firm, u - nit - ed, let us be, Ral - lying round our
lib - er - ty. Firm, u - nit - ed, let us be, Ral - lying round our
ff
lib - er - ty! As a band of brothers joined, Peace and safety we shall find.
cres.

Three Poor Mariners.

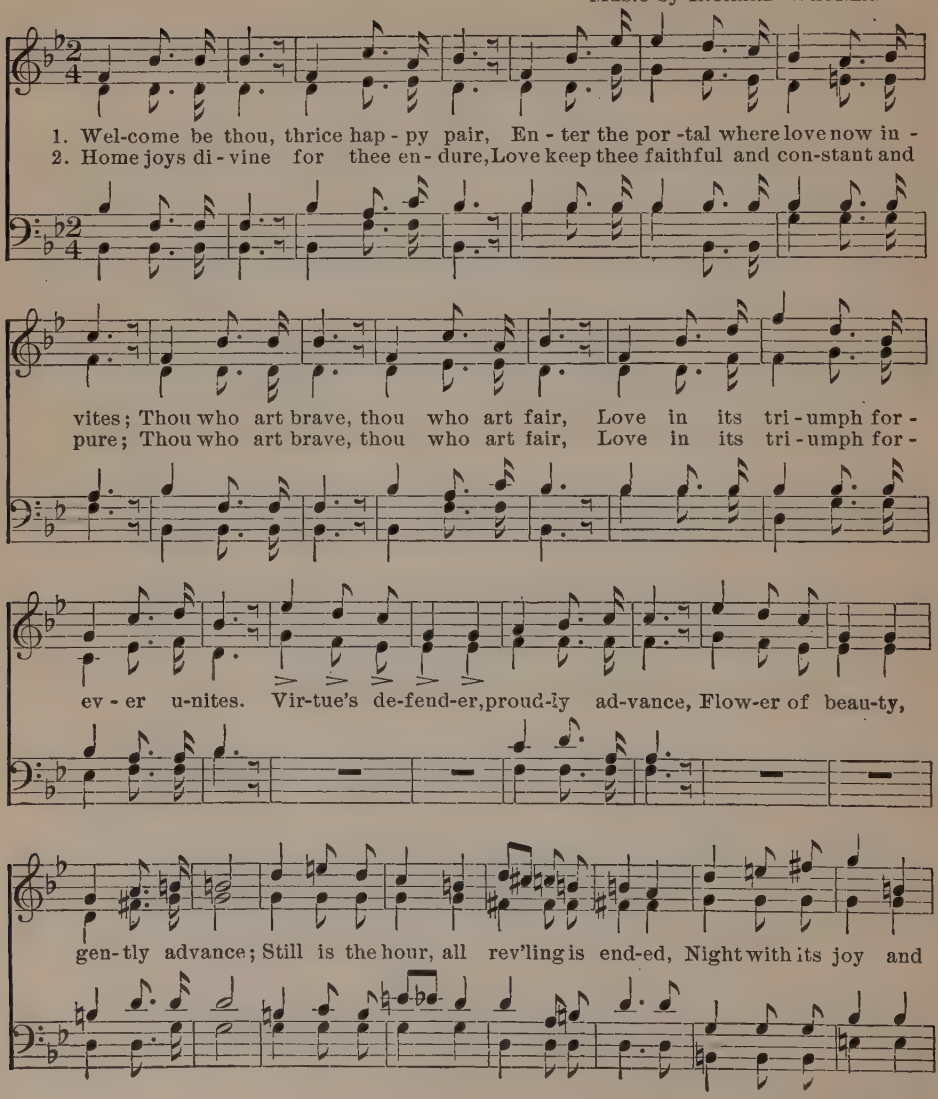
English melody.

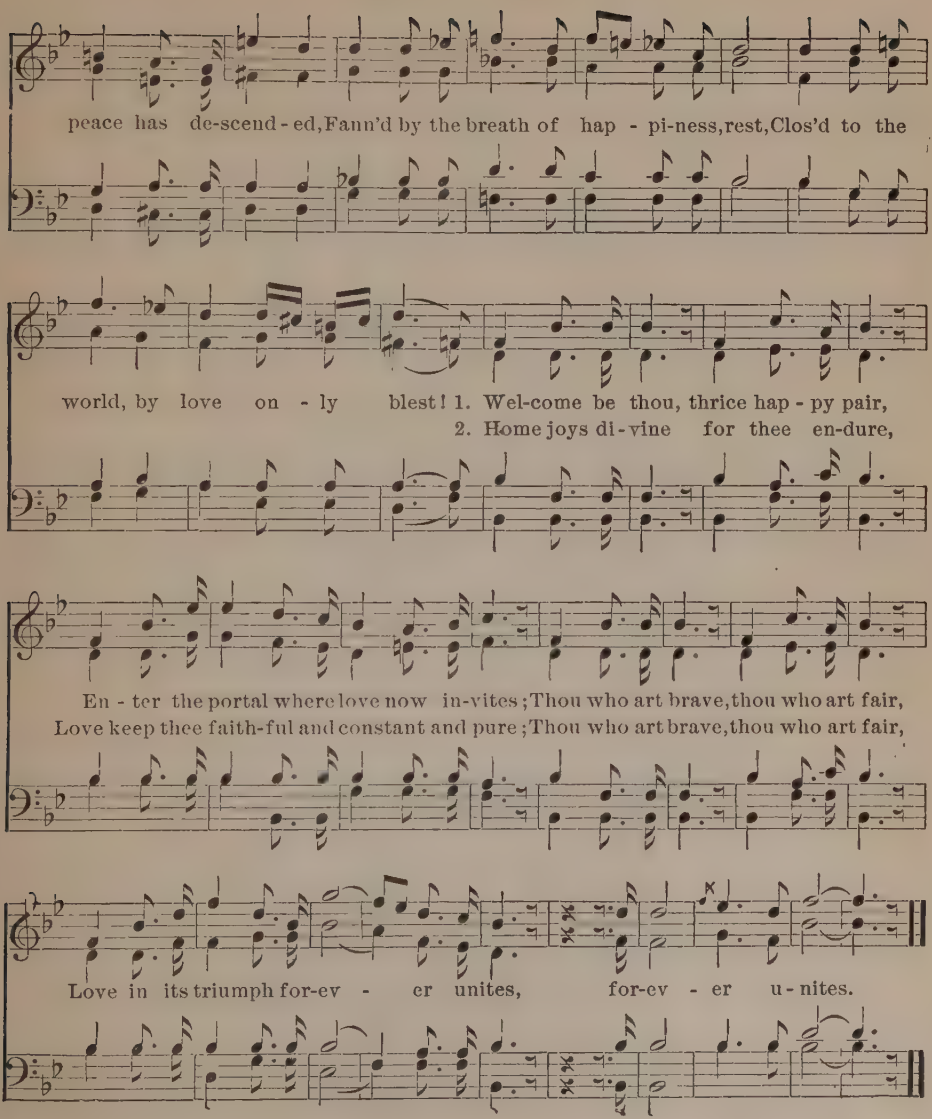
Moderato.


1. We be three poor mar - i - ners, New - ly come from the seas; We
2. We care not for those mar - tial men, That do our states dis - dain; But
spend our lives in jeop-ard - y, While oth-ers live at ease. Shall we go dance the
we care for the merchantmen Who do our states maintain. To them we dance this
round, the round, the round? Shall we go dance the round, the round, the round? And
round, a-round, a - round, To them we dance this round, a-round, a - round; And
he that is a jol - ly boy, Come pledge me on this ground, a ground, a-ground.

Faithful and True.

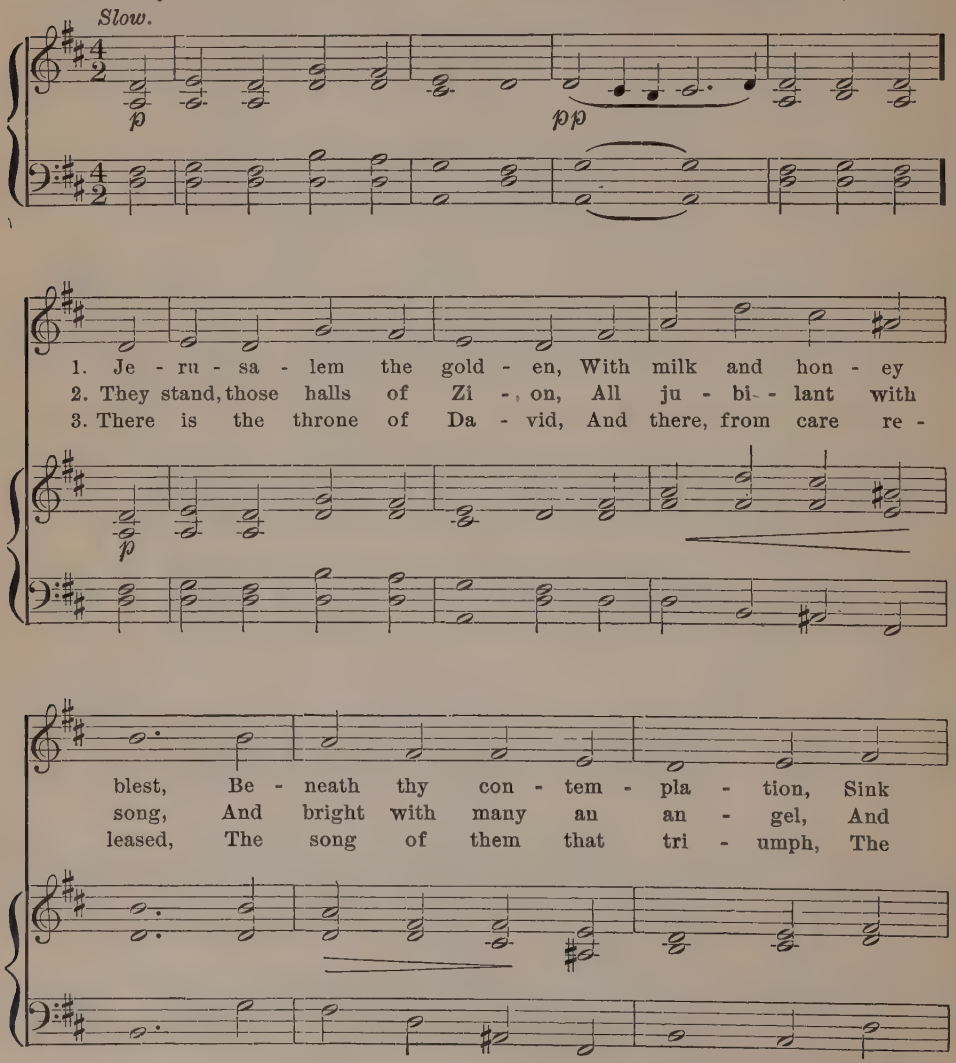
Music by RICHARD WAGNER.

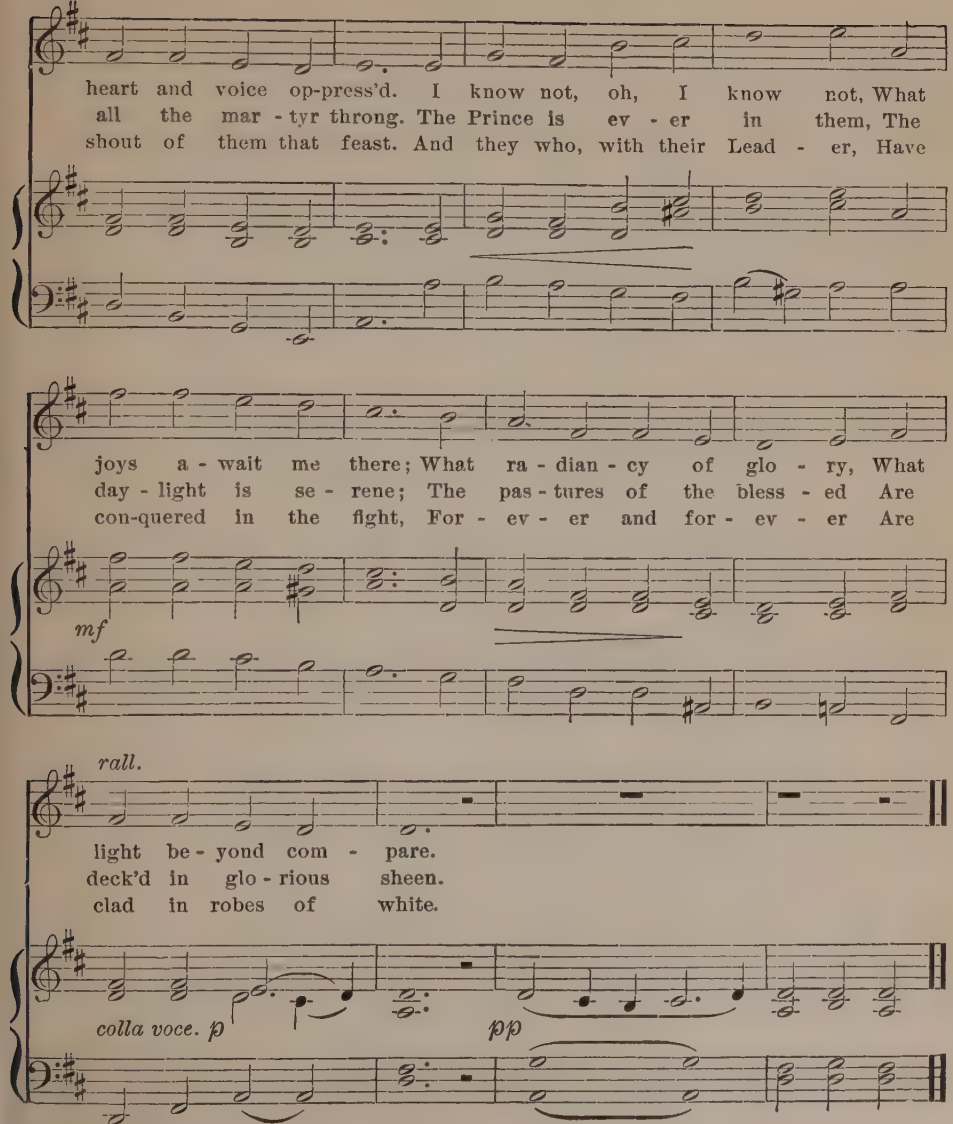

1. Wel-come be thou, thrice hap - py pair, En - ter the por -tal where love now in -
2. Home joys di - vine for thee en - dure, Love keep thee faithful and con-stant and
vites; Thou who art brave, thou who art fair, Love in its tri - umph for -
pure; Thou who art brave, thou who art fair, Love in its tri - umph for -
ev - er u-nites. Vir-tue's de-fend-er, proud-ly ad-vance, Flow-er of beau-ty,
gen-tly advance; Still is the hour, all rev'ling is end-ed, Night with its joy and


peace has de-scend-ed, Fann'd by the breath of hap-pi-ness, rest, Clos'd to the
world, by love on-ly blest! 1. Wel-come be thou, thrice hap-py pair,
2. Home joys di-vine for thee en-dure,
En-ter the portal where love now in-vites; Thou who art brave, thou who art fair,
Love keep thee faith-ful and constant and pure; Thou who art brave, thou who art fair,
Love in its triumph for-ev-er unites, for-ev-er u-nites.

Jerusalem the Golden.

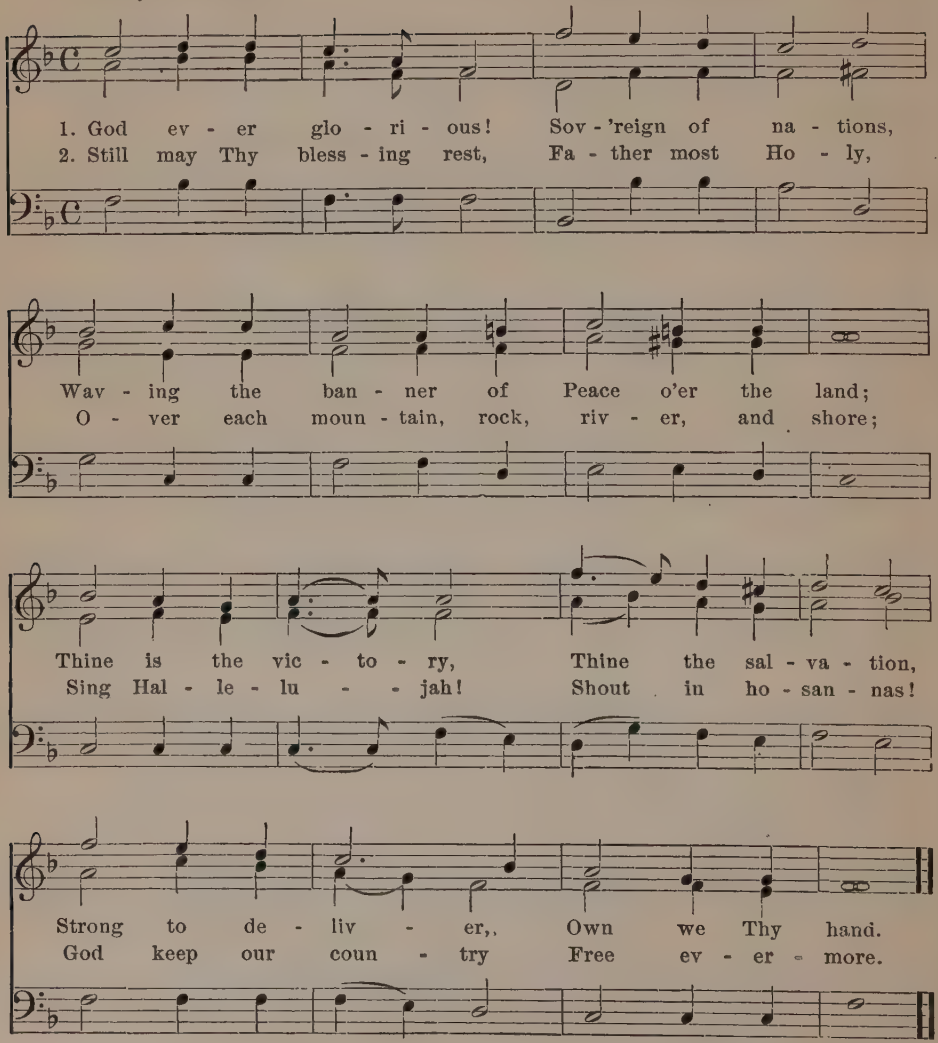
Words by Bernard of Cluny. Music by Alexander Ewing (arr.).


Slow.
p
pp
1. Je - ru - sa - lem the gold - en, With milk and hon - ey
2. They stand, those halls of Zi - on, All ju - bi - lant with
3. There is the throne of Da - vid, And there, from care re -
p
blest, Be - neath thy con - tem - pla - tion, Sink
song, And bright with many an an - gel, And
leased, The song of them that tri - umph, The


heart and voice op-press'd. I know not, oh, I know not, What
all the mar - tyr throng. The Prince is ev - er in them, The
shout of them that feast. And they who, with their Lead - er, Have
joys a - wait me there; What ra - dian - cy of glo - ry, What
day - light is se - rene; The pas - tures of the bless - ed Are
con-quered in the fight, For - ev - er and for - ev - er Are
mf
rall.
light be - yond com - pare.
deck'd in glo - rious sheen.
clad in robes of white.
colla voce. p
pp

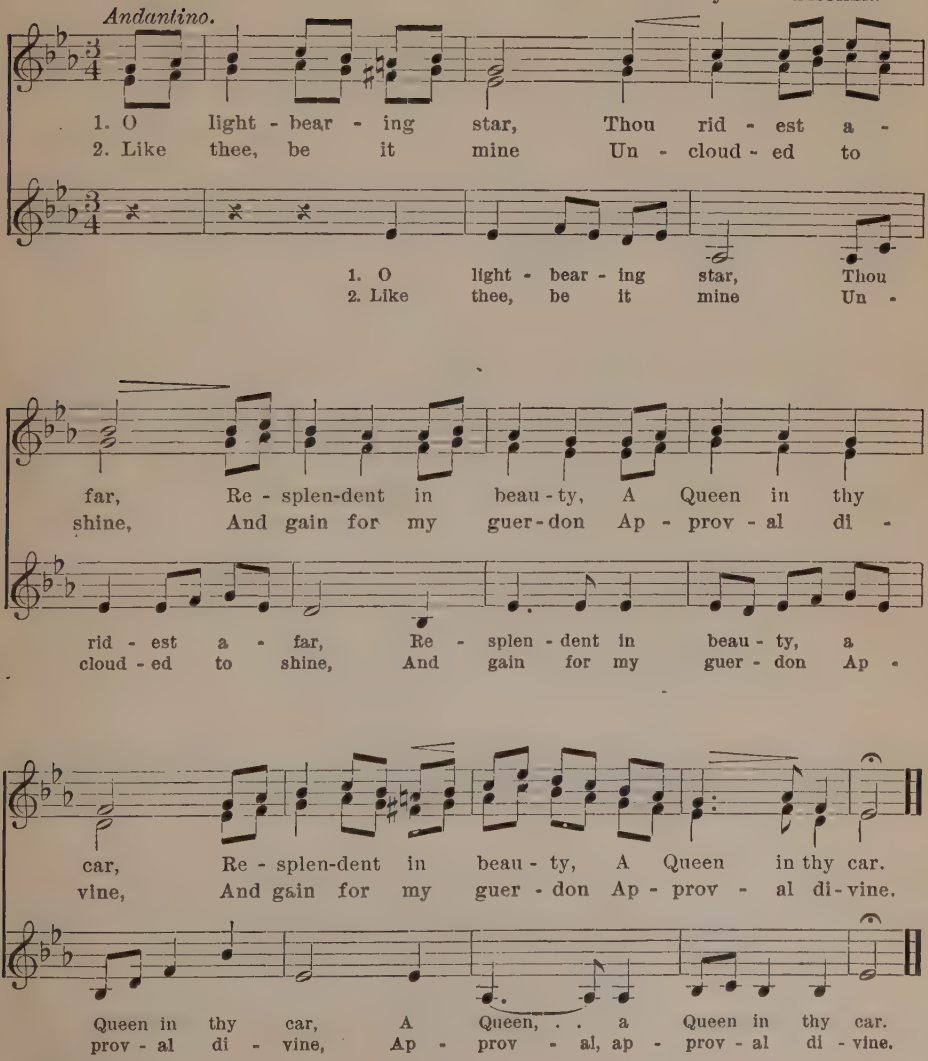
God ever Glorious.

RUSSIAN HYMN.

Words by S. F. Smith. Music by Alexis T. Lwoff.

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - - jah! Shout in ho - san - nas!
Strong to de - liv - er,, Own we Thy hand.
God keep our coun - try Free ev - er - more.

O Light-Bearing Star.

Music by C. H. Fischer.


Andantino.
1. O light - bear - ing star, Thou rid - est a -
2. Like thee, be it mine Un - cloud - ed to
1. O light - bear - ing star, Thou
2. Like thee, be it mine Un -
far, Re - splen-dent in beau - ty, A Queen in thy
shine, And gain for my guer - don Ap - prov - al di -
rid - est a - far, Re - splen - dent in beau - ty, a
cloud - ed to shine, And gain for my guer - don Ap -
car, Re - splen-dent in beau - ty, A Queen in thy car.
vine, And gain for my guer - don Ap - prov - al di - vine.
Queen in thy car, A Queen, . . a Queen in thy car.
prov - al di - vine, Ap - prov - al, ap - prov - al di - vine.

Hark! Hark! the Lark.

Words by WILLIAM SHAKESPEARE. Music by FRANZ SCHUBERT.

FRANZ SCHUBERT.

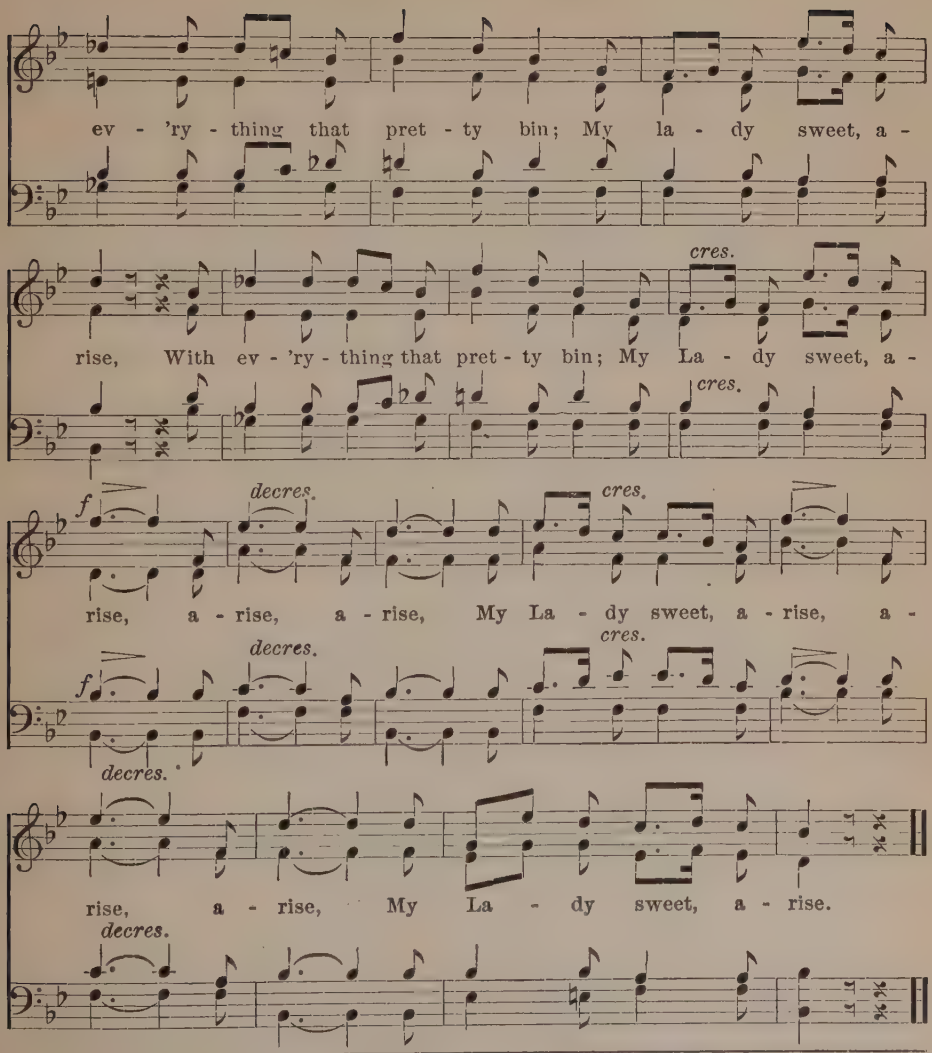
Allegretto.

Hark! hark! the lark at Heav'n's gate sings, And

Phœ - bus 'gins a - rise, His steeds to wa - ter at those springs, On

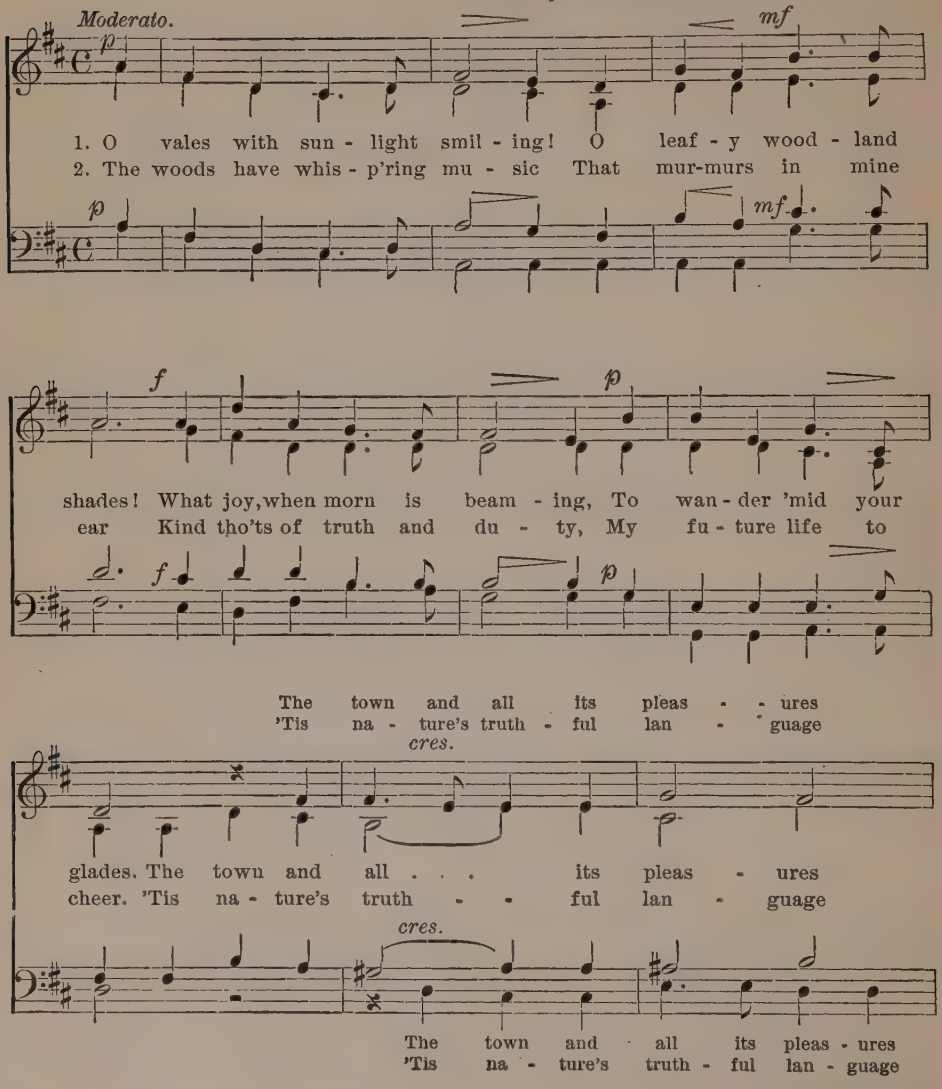
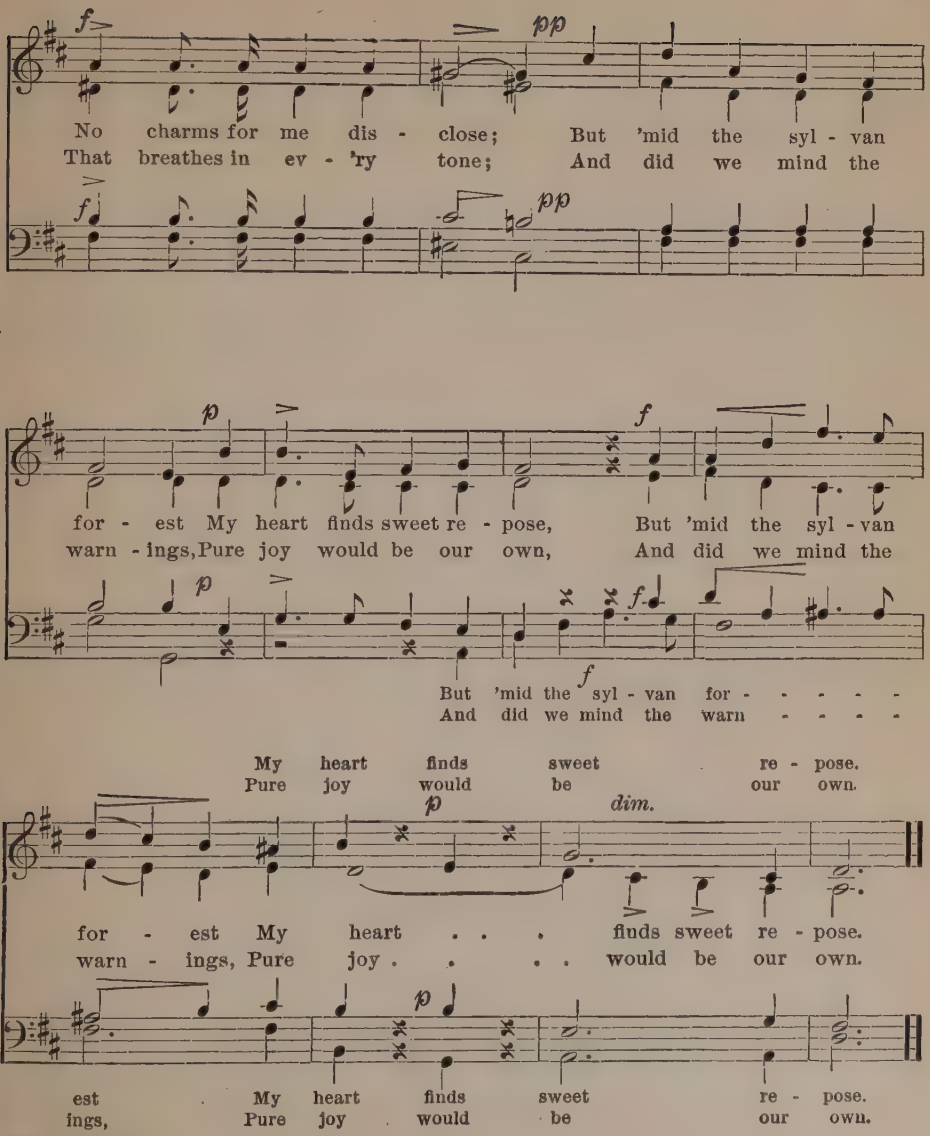
chal - ic'd flow'rs that lies, On chal - ic'd flow'rs that lies, And

wink - ing Ma - ry-buds be - gin To ope the gold - en eyes; With


ev - 'ry - thing that pret - ty bin; My la - dy sweet, a -
cres.
rise, With ev - 'ry - thing that pret - ty bin; My La - dy sweet, a -
cres.
f
decres.
cres.
rise, a - rise, a - rise, My La - dy sweet, a - rise, a -
f
decres.
cres.
decres.
rise, a - rise, My La - dy sweet, a - rise.
decres.

Decres. stands for *Decrescen'do*, and, like *dim.*, indicates decreased tone power.

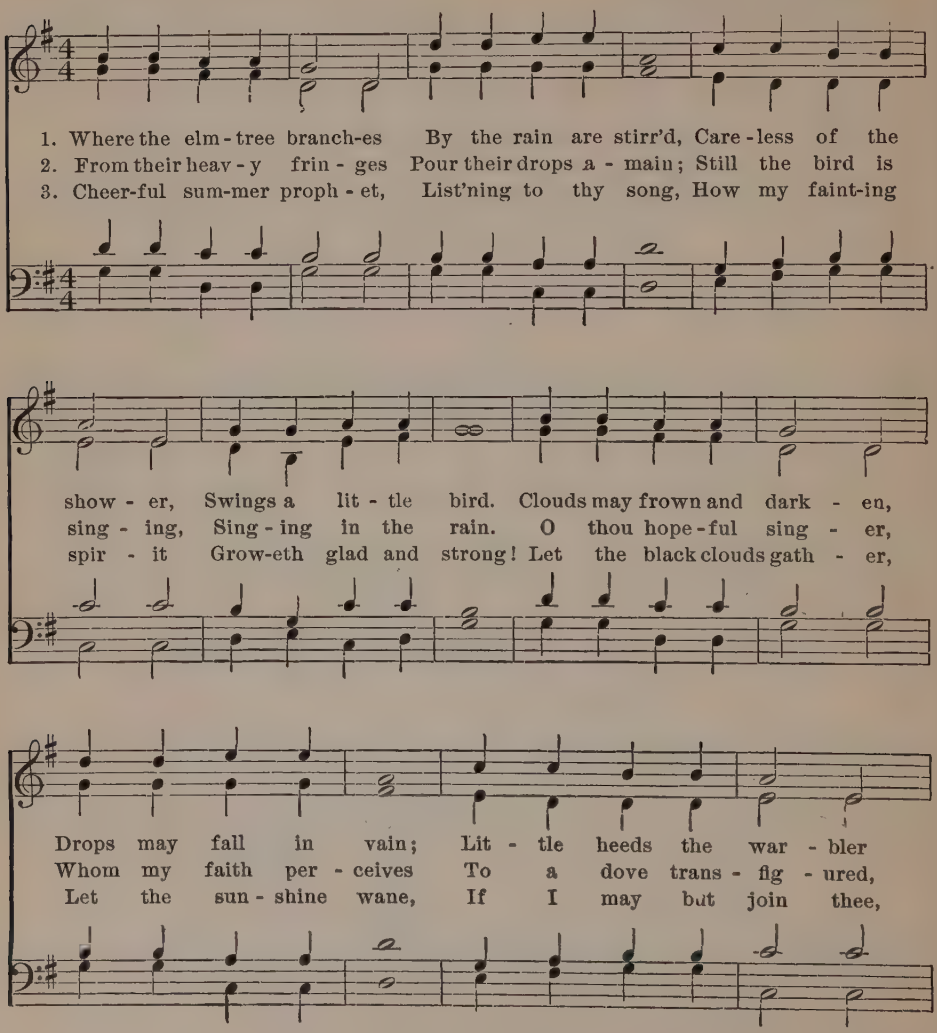
Farewell to the Forest.

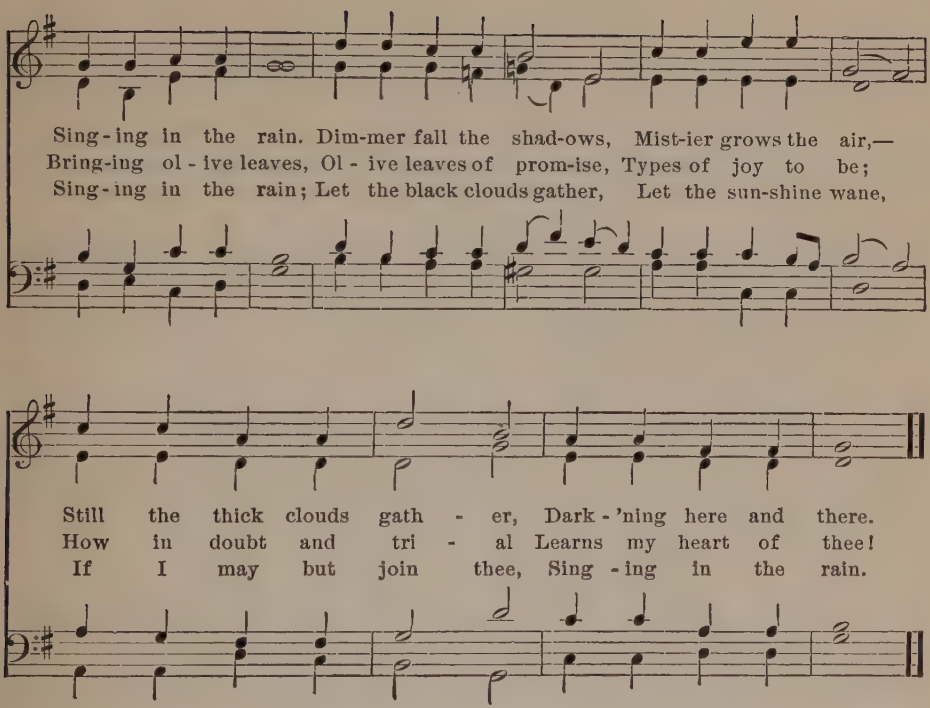
Music by F. MENDELSSOHN-BARTHOLDY.

Moderato.
p
mf
1. O vales with sun - light smil - ing! O leaf - y wood - land
2. The woods have whis - p'ring mu - sic That mur-murs in mine
f
p
shades! What joy, when morn is beam - ing, To wan - der 'mid your
ear Kind tho'ts of truth and du - ty, My fu - ture life to
The town and all its pleas - - ures
'Tis na - ture's truth - ful lan - guage
cres.
glades. The town and all . . . its pleas - ures
cheer. 'Tis na - ture's truth - - ful lan - guage
cres.
The town and all its pleas - ures
'Tis na - ture's truth - ful lan - guage

No charms for me dis - close; But 'mid the syl - van
That breathes in ev - 'ry tone; And did we mind the
for - est My heart finds sweet re - pose, But 'mid the syl - van
warn - ings, Pure joy would be our own, And did we mind the
But 'mid the syl - van for - - - - -
And did we mind the warn - - - - -
My heart finds sweet re - pose.
Pure joy would be our own.
dim.
for - est My heart . . . finds sweet re - pose.
warn - ings, Pure joy . . . would be our own.
est My heart finds sweet re - pose.
ings, Pure joy would be our own.

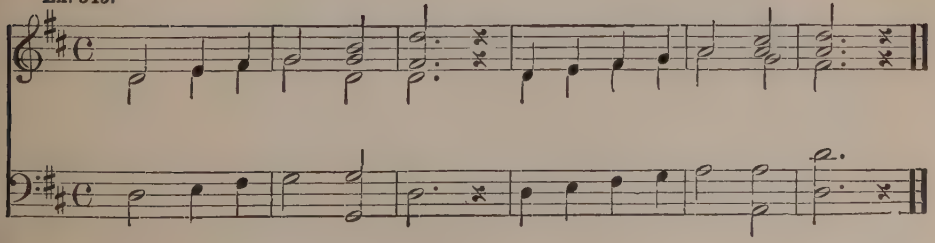
Singing in the Rain.

Words by ELIZABETH AKERS ALLEN.

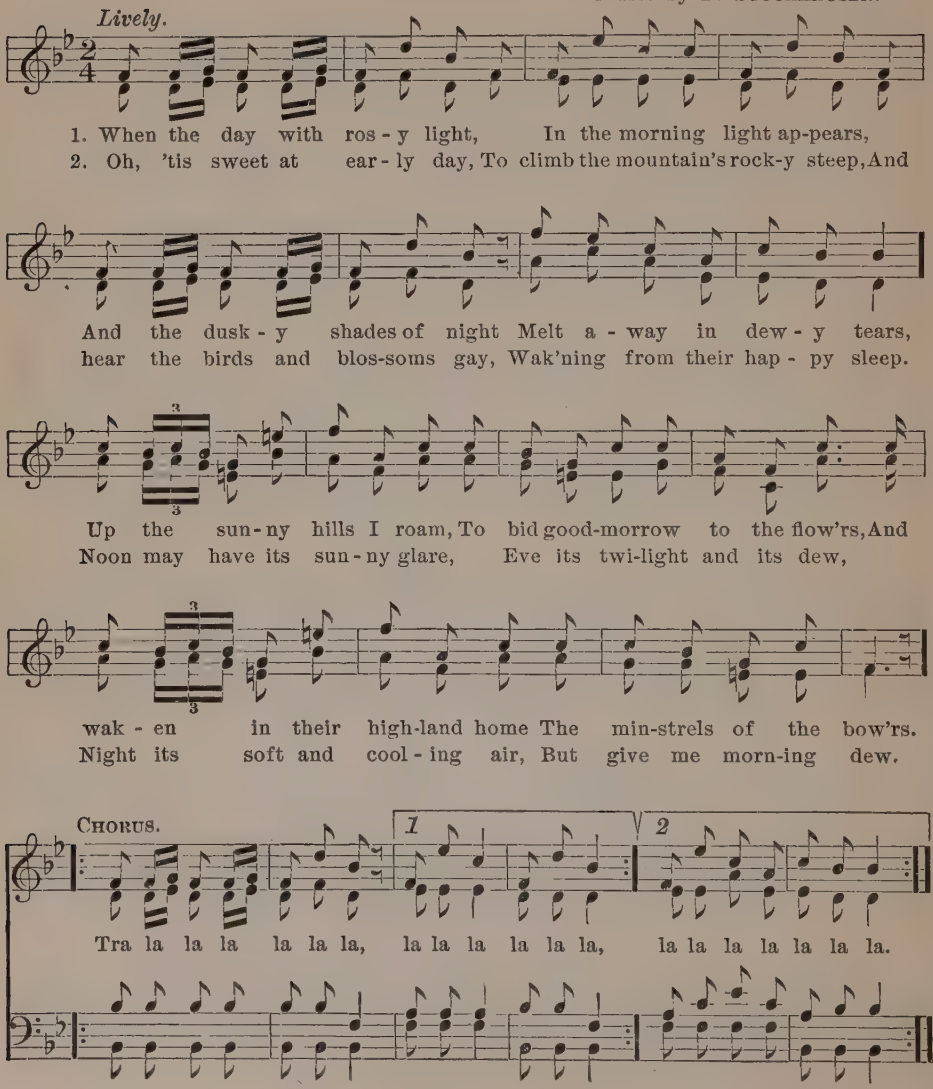
Music arr. from HAYDN, by Rev. J. B. DYKES.


1. Where the elm-tree branch-es By the rain are stirr'd, Care-less of the
2. From their heav-y frin-ges Pour their drops a-main; Still the bird is
3. Cheer-ful sum-mer proph-et, List'ning to thy song, How my faint-ing
show-er, Swings a lit-tle bird. Clouds may frown and dark-en,
sing-ing, Sing-ing in the rain. O thou hope-ful sing-er,
spir-it Grow-eth glad and strong! Let the black clouds gath-er,
Drops may fall in vain; Lit-tle heeds the war-bler
Whom my faith per-ceives To a dove trans-fig-ured,
Let the sun-shine wane, If I may but join thee,


Sing-ing in the rain. Dim-mer fall the shad-ows, Mist-ier grows the air,—
Bring-ing ol-ive leaves, Ol-ive leaves of prom-ise, Types of joy to be;
Sing-ing in the rain; Let the black clouds gather, Let the sun-shine wane,
Still the thick clouds gath-er, Dark-'ning here and there.
How in doubt and tri-al Learns my heart of thee!
If I may but join thee, Sing-ing in the rain.

Ex. 345.

When the Day with Rosy Light.

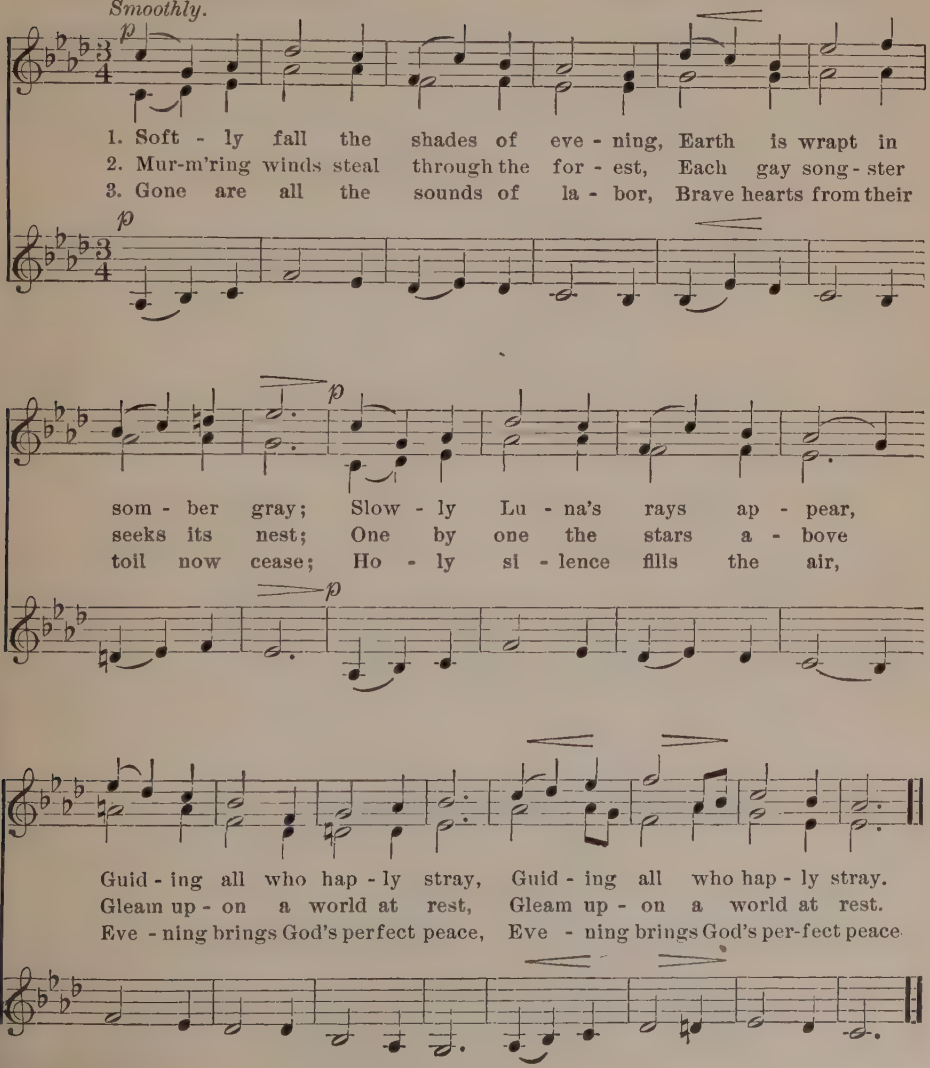
Music by F. STOCKHAUSEN.


Lively.
1. When the day with ros - y light, In the morning light ap-pears,
2. Oh, 'tis sweet at ear - ly day, To climb the mountain's rock-y steep, And
And the dusk - y shades of night Melt a - way in dew - y tears,
hear the birds and blos-soms gay, Wak'ning from their hap - py sleep.
Up the sun - ny hills I roam, To bid good-morrow to the flow'rs, And
Noon may have its sun - ny glare, Eve its twi-light and its dew,
wak - en in their high-land home The min-strels of the bow'rs.
Night its soft and cool - ing air, But give me morn-ing dew.
CHORUS.
1
2
Tra la la la la la la, la la la la la la, la la la la la la.

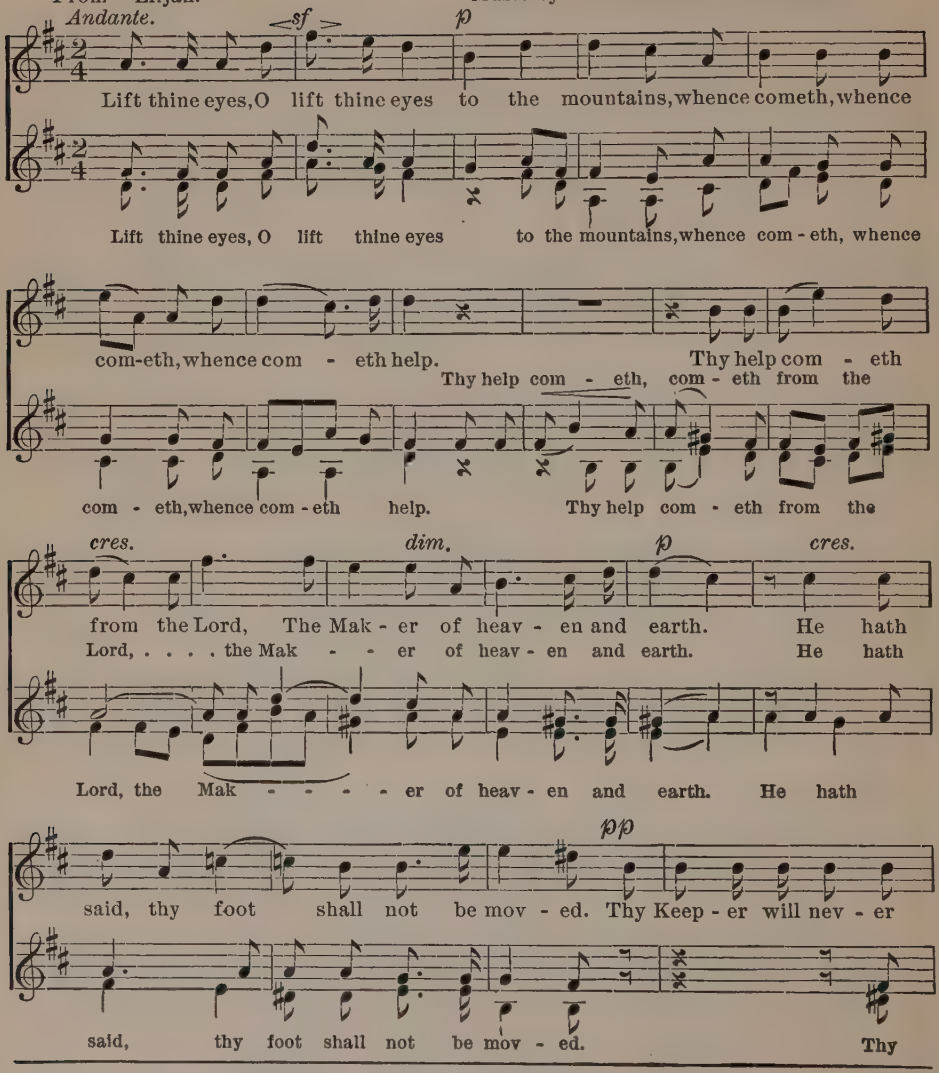
Evening Song.

Words by W. Vere Mingard. Music by F. W. Farrington.

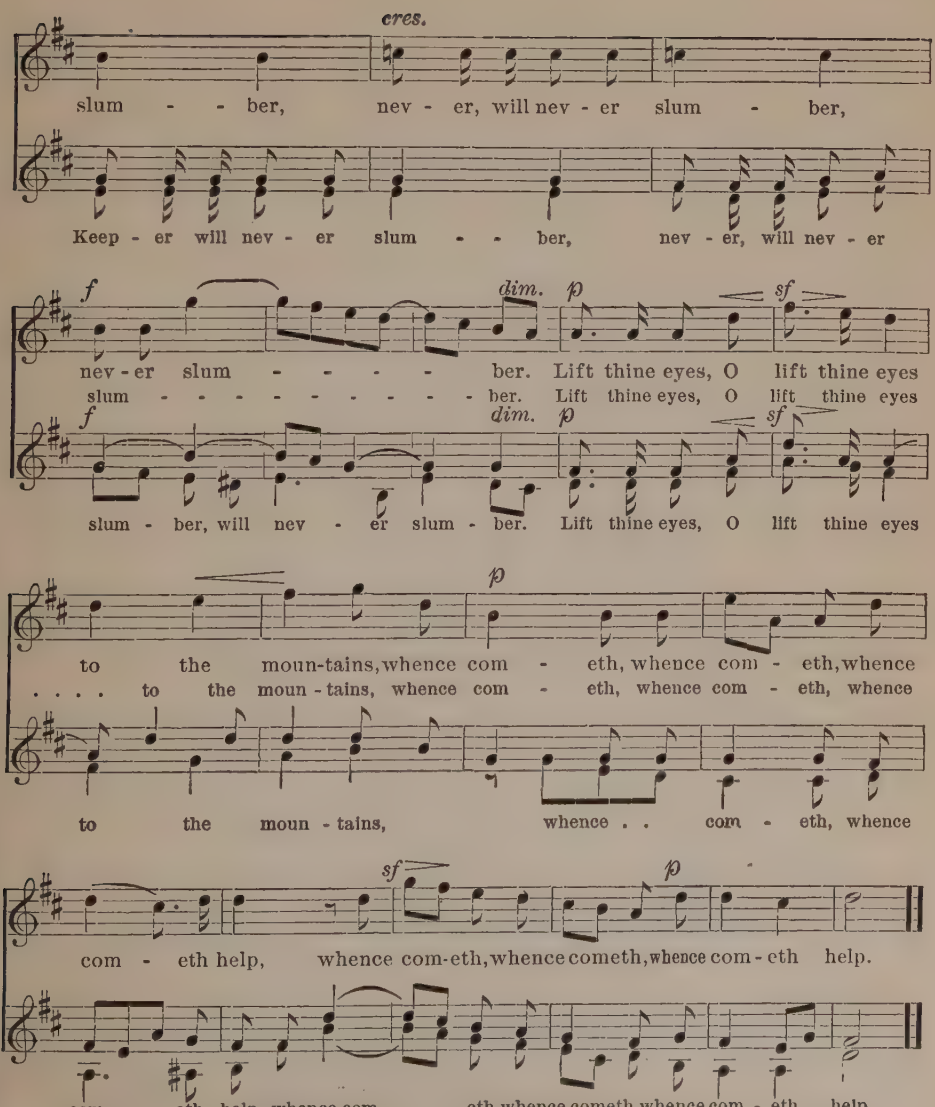
Smoothly.


p
1. Soft - ly fall the shades of eve - ning, Earth is wrapt in
2. Mur-m'ring winds steal through the for - est, Each gay song - ster
3. Gone are all the sounds of la - bor, Brave hearts from their
som - ber gray; Slow - ly Lu - na's rays ap - pear,
seeks its nest; One by one the stars a - bove
toil now cease; Ho - ly si - lence fills the air,
Guid - ing all who hap - ly stray, Guid - ing all who hap - ly stray.
Gleam up - on a world at rest, Gleam up - on a world at rest.
Eve - ning brings God's perfect peace, Eve - ning brings God's per-fect peace.

Lift thine Eyes.

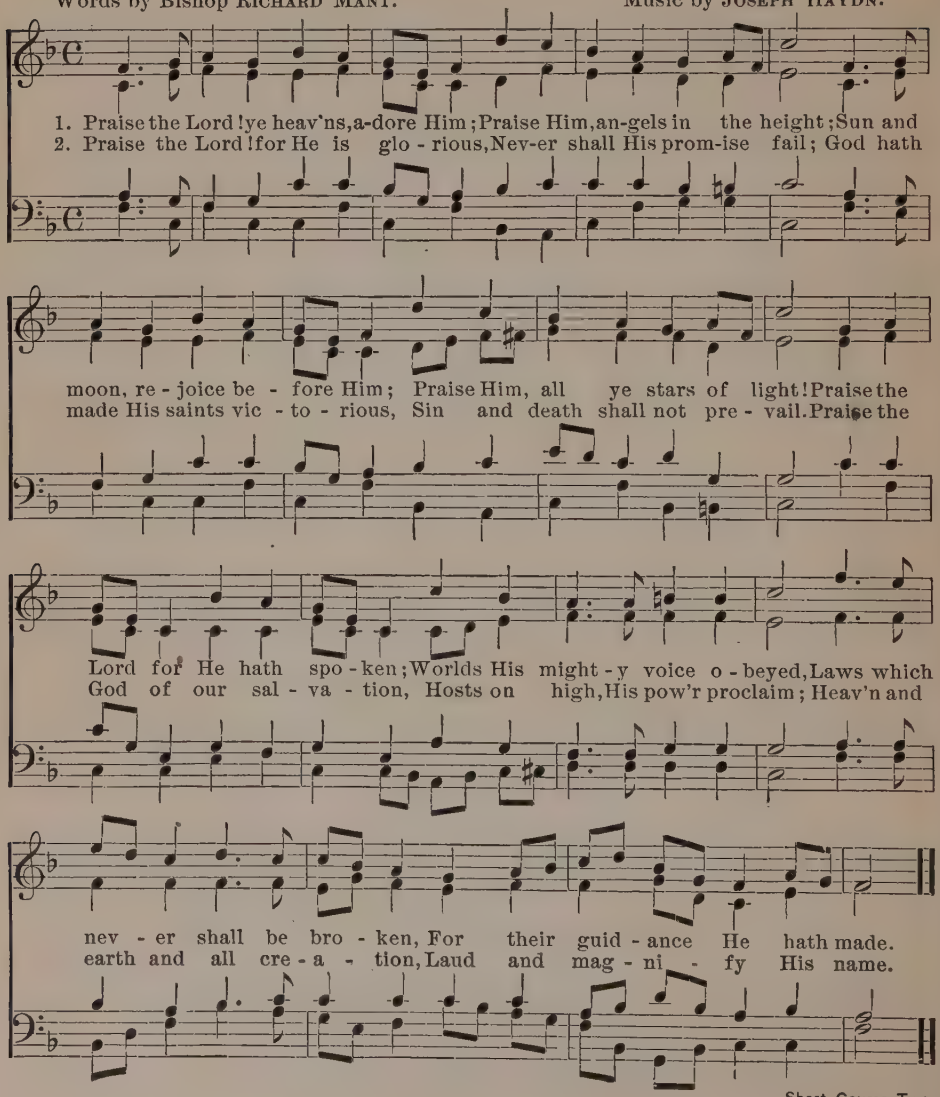
From "Elijah." Music by F. MENDELSSOHN-BARTHOLDY.

Andante.
sf
p
Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence
Lift thine eyes, O lift thine eyes to the mountains, whence com - eth, whence
com-eth, whence com - eth help.
Thy help com - eth
Thy help com - eth, com - eth from the
com - eth, whence com - eth help.
Thy help com - eth from the
cres.
dim.
p
cres.
from the Lord, The Mak - er of heav - en and earth. He hath
Lord, ... the Mak - - er of heav - en and earth. He hath
Lord, the Mak - - - - er of heav - en and earth. He hath
pp
said, thy foot shall not be mov - ed. Thy Keep - er will nev - er
said, thy foot shall not be mov - ed. Thy

Sf (*sfor-zan'do*), like *fz*, indicates emphasis.

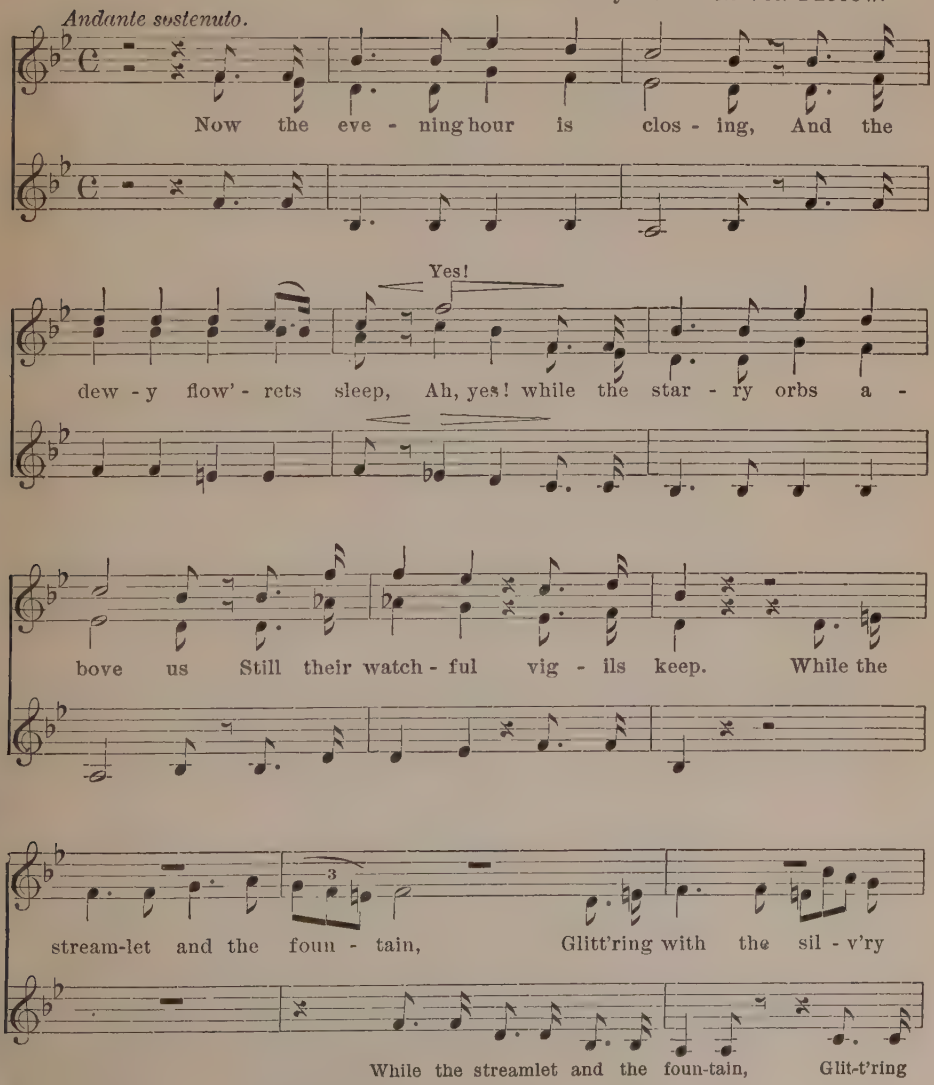

cres.
slum - - ber, nev - er, will nev - er slum - ber,
Keep - er will nev - er slum - - ber, nev - er, will nev - er
f dim. p sf
nev - er slum - - - - ber. Lift thine eyes, O lift thine eyes
slum - - - - - - - - - - ber. Lift thine eyes, O lift thine eyes
f dim. p sf
slum - ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes
p
to the moun-tains, whence com - eth, whence com - eth, whence
. . . . to the moun - tains, whence com - eth, whence com - eth, whence
to the moun - tains, whence . . com - eth, whence
sf p
com - eth help, whence com-eth, whence cometh, whence com - eth help.
com - eth help, whence com - - eth, whence cometh, whence com - eth help.

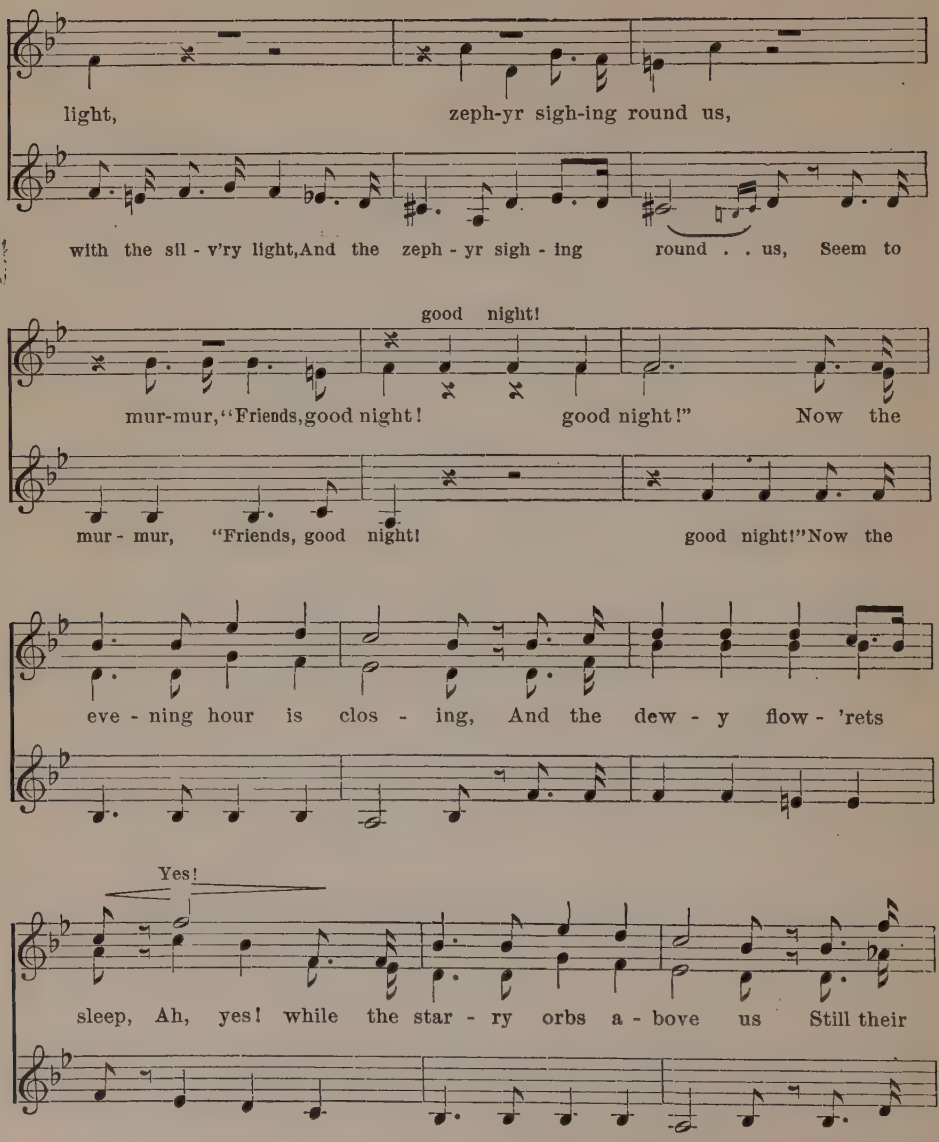
Praise the Lord.

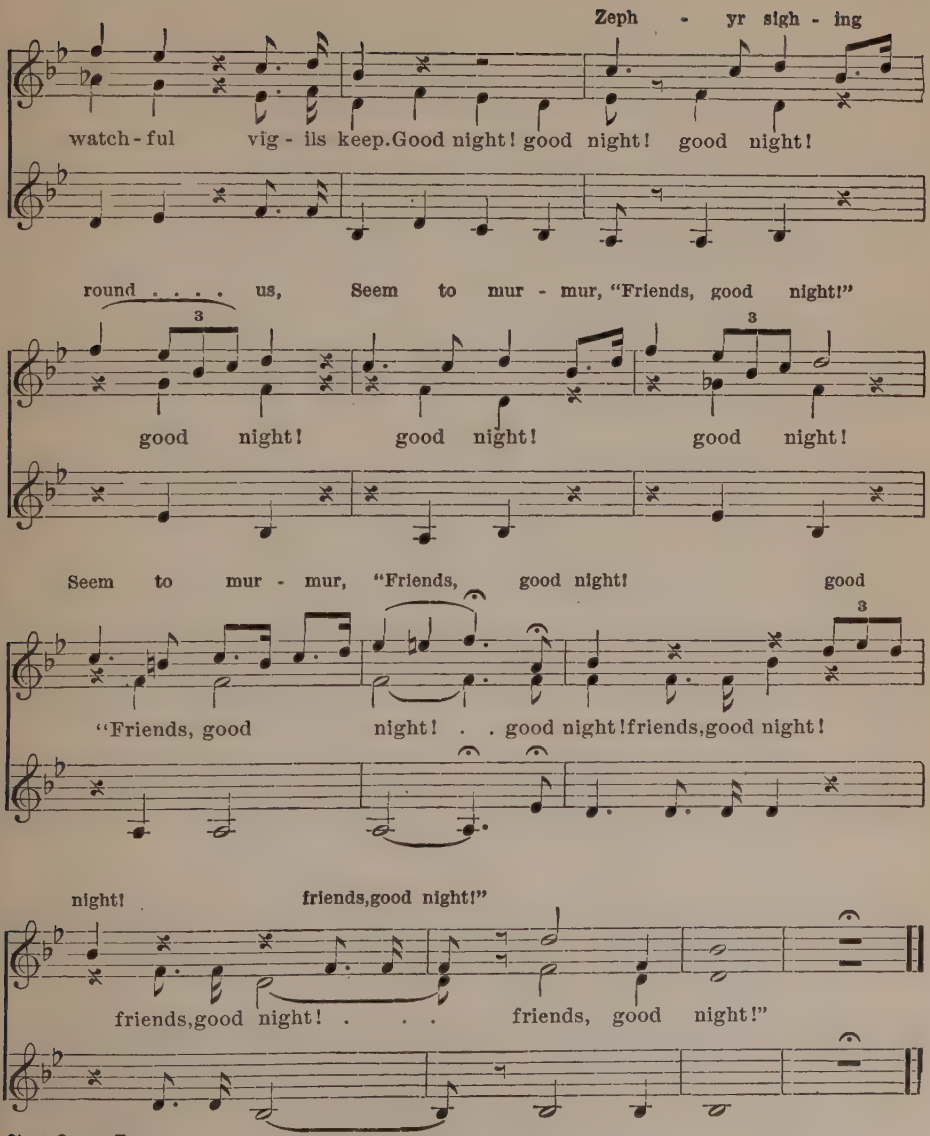
AUSTRIAN HYMN.

Words by Bishop RICHARD MANT. Music by JOSEPH HAYDN.

1. Praise the Lord! ye heav'ns, a-dore Him; Praise Him, an-gels in the height; Sun and
2. Praise the Lord! for He is glo - rious, Nev-er shall His prom-ise fail; God hath
moon, re - joice be - fore Him; Praise Him, all ye stars of light! Praise the
made His saints vic - to - rious, Sin and death shall not pre - vail. Praise the
Lord for He hath spo - ken; Worlds His might - y voice o - beyed, Laws which
God of our sal - va - tion, Hosts on high, His pow'r proclaim; Heav'n and
nev - er shall be bro - ken, For their guid - ance He hath made.
earth and all cre - a - tion, Laud and mag - ni - fy His name.

Friends, Good Night.

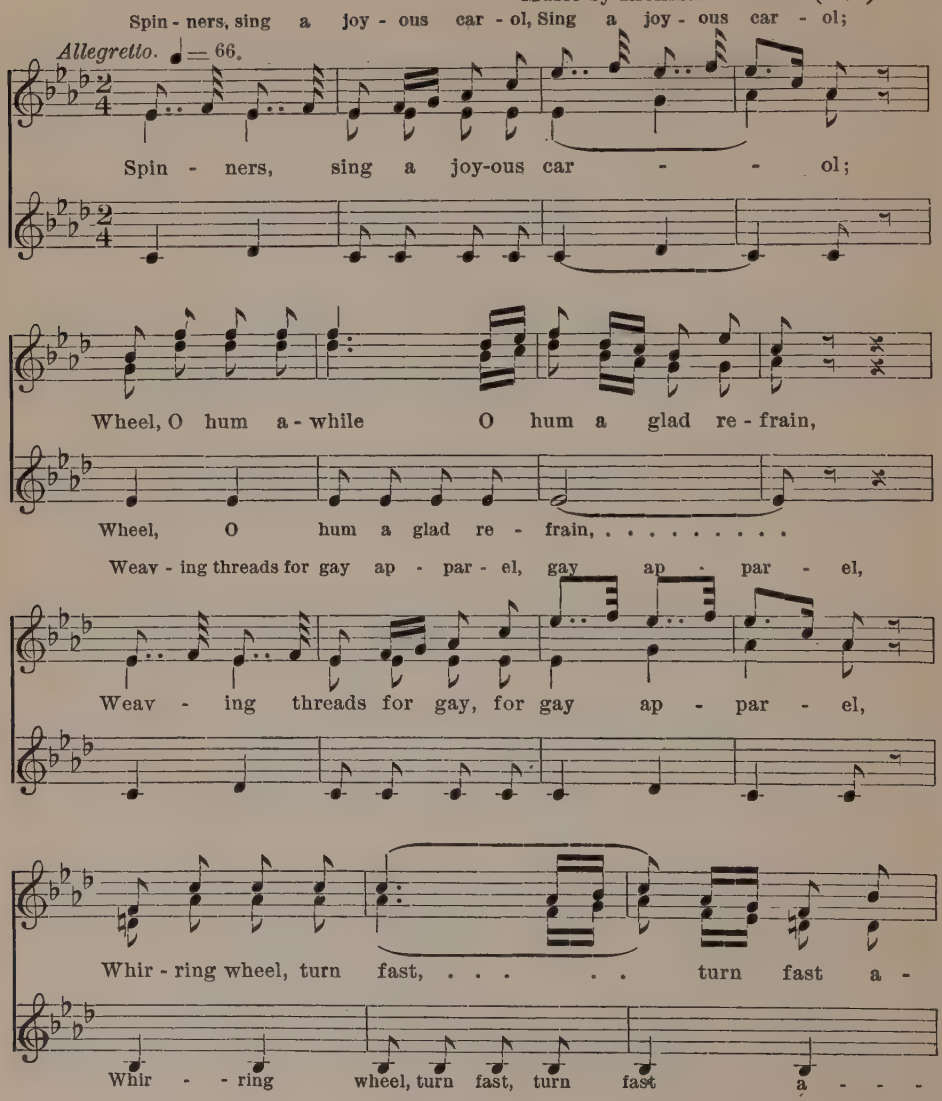
Music by Friedrich von Flotow.

Andante sostenuto.
Now the eve - ning hour is clos - ing, And the
Yes!
dew - y flow' - rets sleep, Ah, yes! while the star - ry orbs a -
bove us Still their watch - ful vig - ils keep. While the
3
stream-let and the foun - tain, Glitt'ring with the sil - v'ry
While the streamlet and the foun-tain, Glit-t'ring

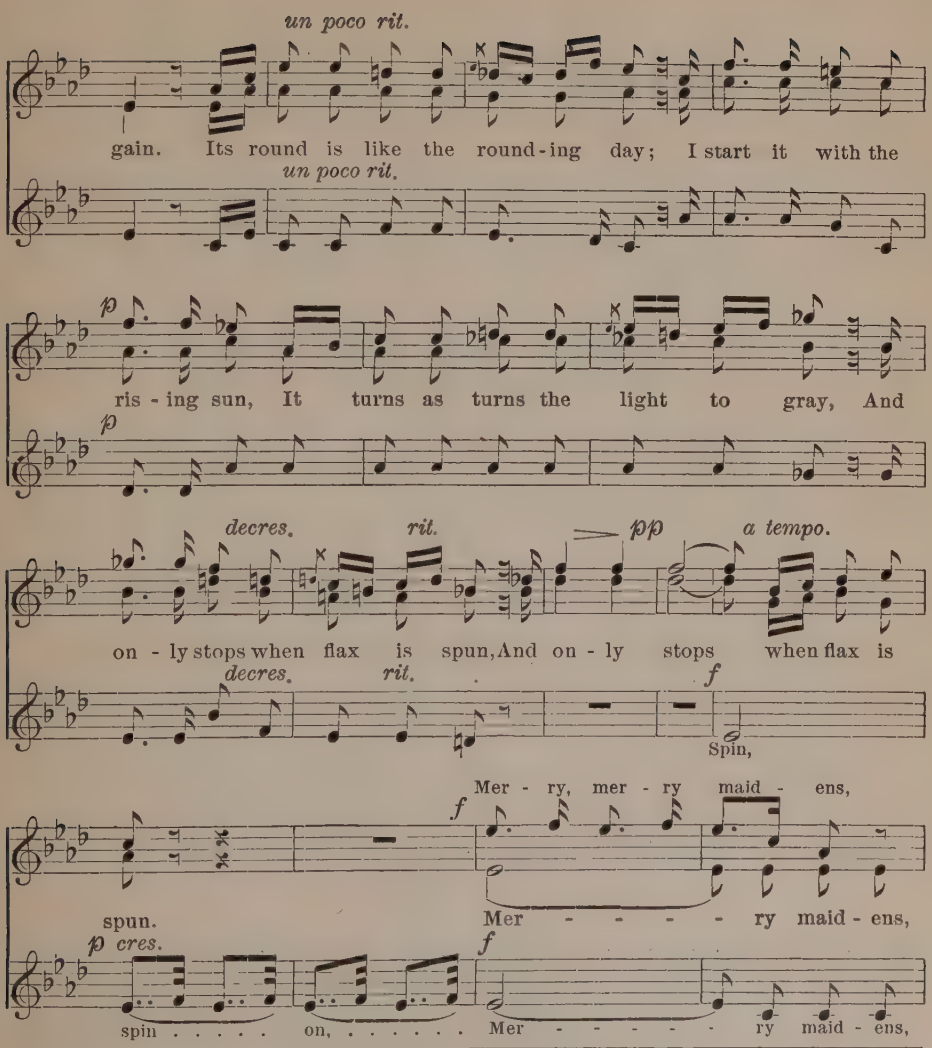

light, zeph-yr sigh-ing round us,
with the sil - v'ry light, And the zeph - yr sigh - ing round . . us, Seem to
good night!
mur-mur, "Friends, good night! good night!" Now the
mur - mur, "Friends, good night! good night!" Now the
eve - ning hour is clos - ing, And the dew - y flow - 'rets
Yes!
sleep, Ah, yes! while the star - ry orbs a - bove us Still their

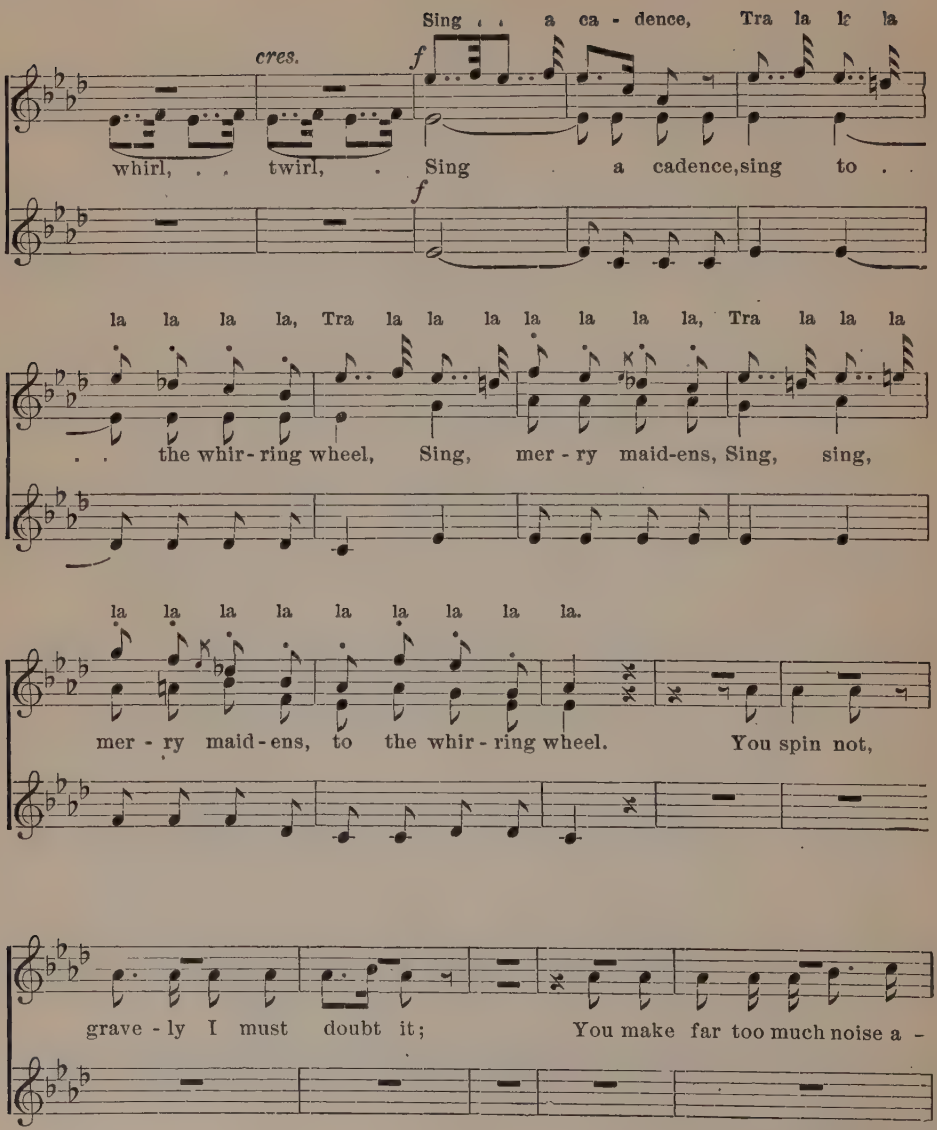

Zeph - yr sigh - ing
watch - ful vig - ils keep. Good night! good night! good night!
round . . . . us, Seem to mur - mur, "Friends, good night!"
3
3
good night! good night! good night!
Seem to mur - mur, "Friends, good night! good
3
"Friends, good night! . . good night! friends, good night!
night! friends, good night!"
friends, good night! . . . friends, good night!"

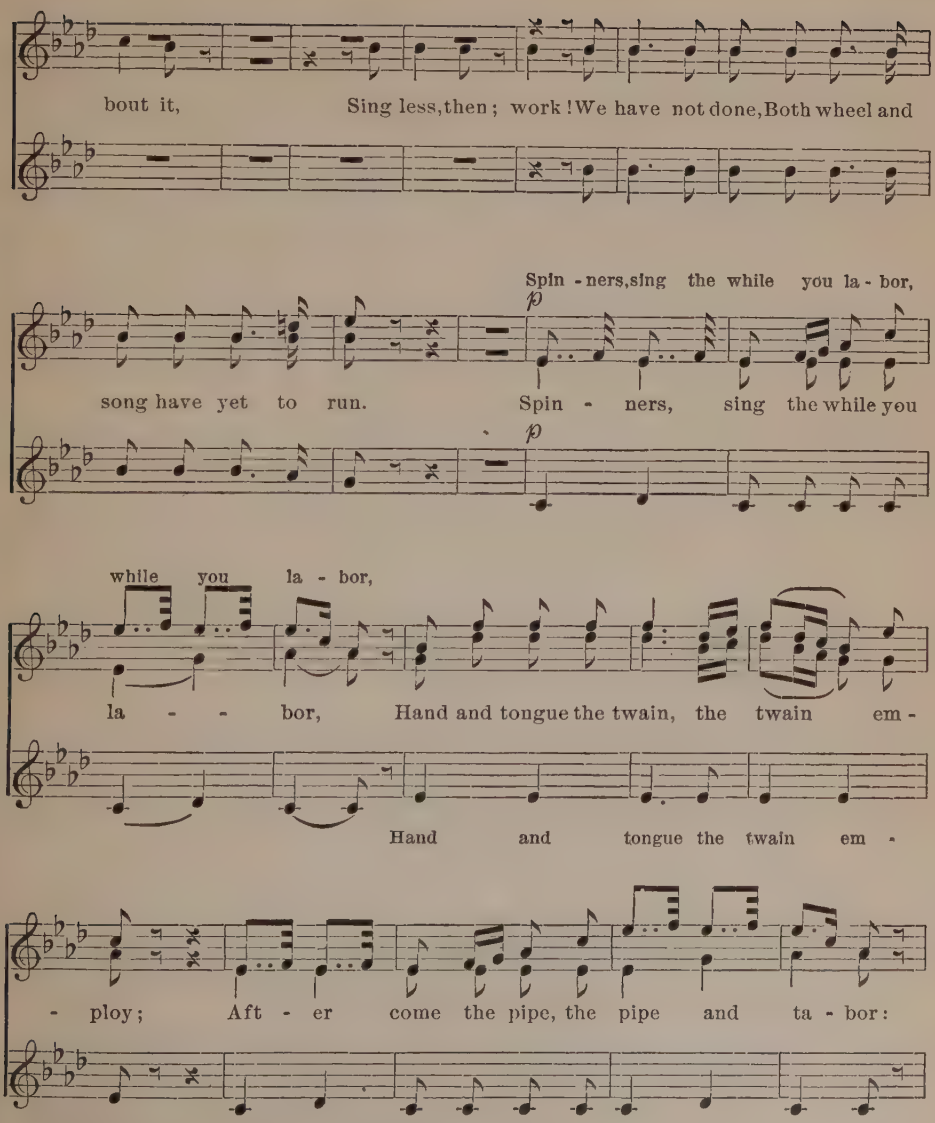
Spinning Chorus.

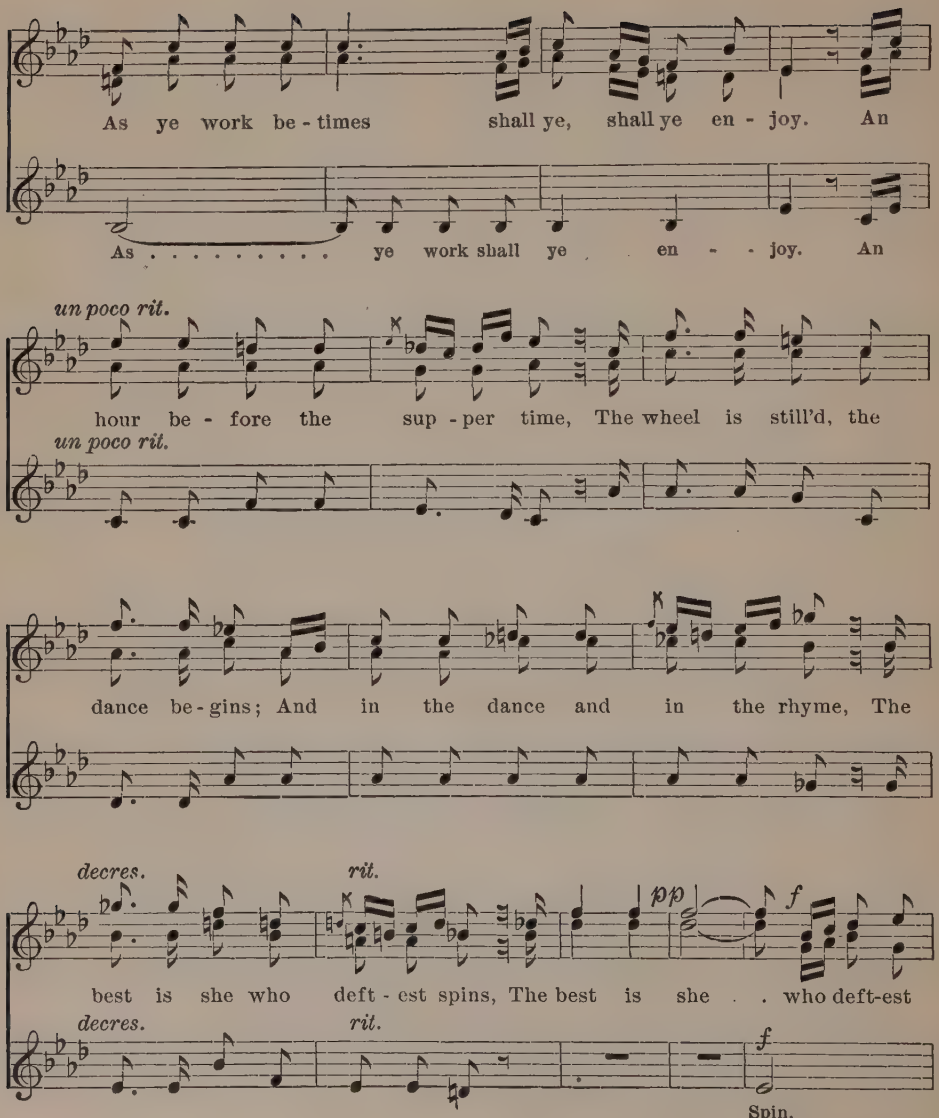
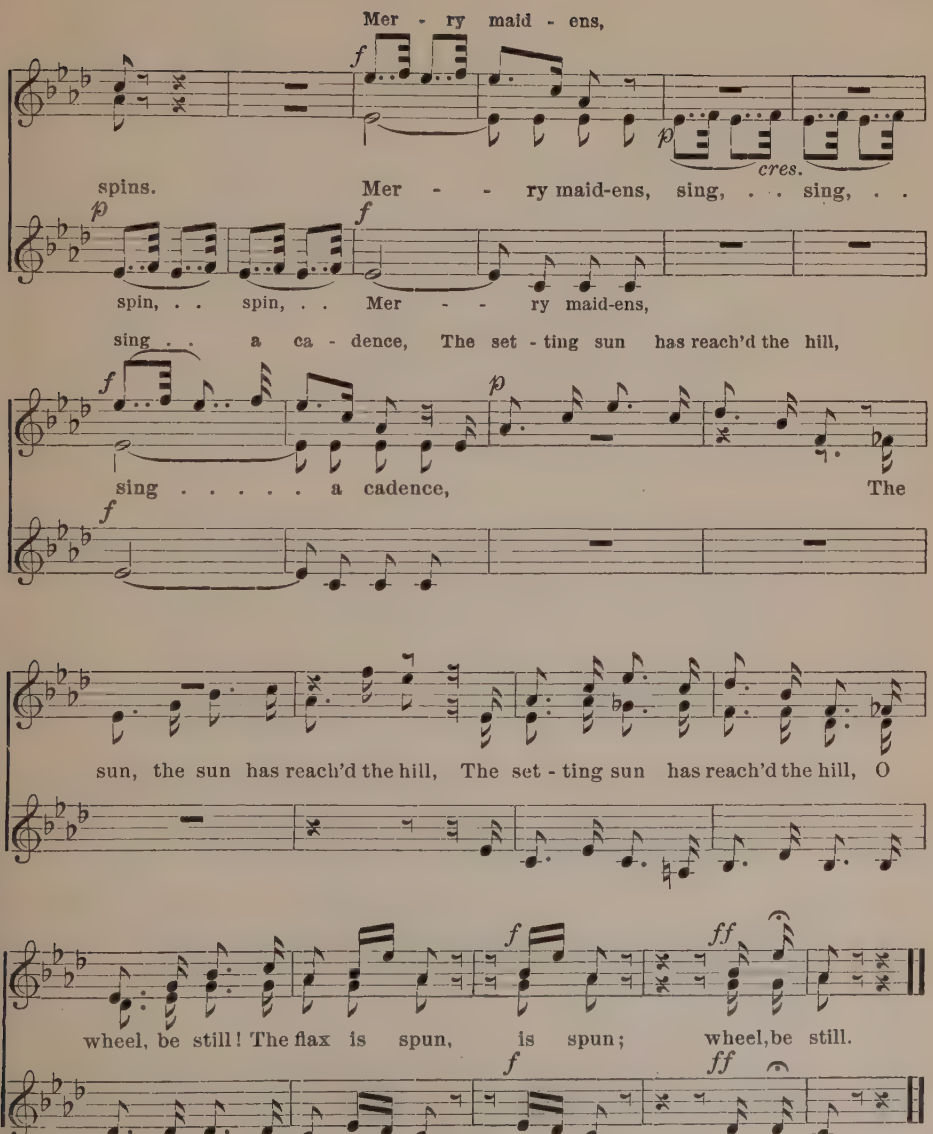
Music by RICHARD WAGNER (arr.).


Spin - ners, sing a joy - ous car - ol, Sing a joy - ous car - ol;
Allegretto. ♩ = 66.
Spin - ners, sing a joy-ous car - - ol;
Wheel, O hum a - while O hum a glad re - frain,
Wheel, O hum a glad re - frain, ...
Weav - ing threads for gay ap - par - el, gay ap - par - el,
Weav - ing threads for gay, for gay ap - par - el,
Whir - ring wheel, turn fast, ... turn fast a -
Whir - - ring wheel, turn fast, turn fast a - - -


un poco rit.
gain. Its round is like the round-ing day; I start it with the
un poco rit.
p
ris-ing sun, It turns as turns the light to gray, And
p
decres.
rit.
pp
a tempo.
on-ly stops when flax is spun, And on-ly stops when flax is
decres.
rit.
f
Spin,
Mer-ry, mer-ry maid-ens,
f
spun.
Mer - - - - - ry maid-ens,
p cres.
f
spin . . . . . on, ... Mer - - - - - ry maid-ens,

Un poco rit., a little slower; *rit.*, slower; *a tempo*, in the original speed.

Sing . . a ca - dence, Tra la la la
cres.
f
whirl, . . twirl, . Sing a cadence, sing to . .
f
la la la la, Tra la la la la la la la, Tra la la la
. . the whir - ring wheel, Sing, mer - ry maid-ens, Sing, sing,
la la la la la la la la la.
mer - ry maid - ens, to the whir - ring wheel. You spin not,
grave - ly I must doubt it; You make far too much noise a -


bout it, Sing less, then; work! We have not done, Both wheel and
Spin - ners, sing the while you la - bor,
p
song have yet to run. Spin - ners, sing the while you
p
while you la - bor,
la - - bor, Hand and tongue the twain, the twain em -
Hand and tongue the twain em -
- ploy; Aft - er come the pipe, the pipe and ta - bor:


As ye work be - times shall ye, shall ye en - joy. An
As . . . . . ye work shall ye en - - joy. An
un poco rit.
hour be - fore the sup - per time, The wheel is still'd, the
un poco rit.
dance be - gins; And in the dance and in the rhyme, The
decres.
rit.
pp
f
best is she who deft - est spins, The best is she . who deft-est
decres.
rit.
f
Spin,

Mer - ry maid - ens,
spins. Mer - - ry maid-ens, sing, . . sing, . .
cres.
spin, . . spin, . . Mer - - ry maid-ens,
sing . . a ca - dence, The set - ting sun has reach'd the hill,
sing . . . . . a cadence, The
sun, the sun has reach'd the hill, The set - ting sun has reach'd the hill, O
wheel, be still! The flax is spun, is spun; wheel, be still.

SECTION III.

About the Voice.

Compass.—If a person sings from the lowest to the highest tone he can give, he shows the compass of his voice.

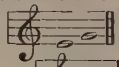
Register.—If we observe carefully while giving the compass of the voice, we shall notice that there is a change in the manner of producing the tone and also in the tone quality at about the middle of the voice compass. The tones of one quality produced without a change in the position of the vocal organs constitute what is called a register. There are at least two registers within the compass of every voice.

Chest Register.—The lower tones constitute the chest register.

Head Register.—The higher tones constitute the head register.

It is universally believed that young people should cultivate the head register first and that progress should be from above downward.

The Break.—The chest and head registers in most voices meet somewhere between F and B, and the average voice changes between E and G.



How to secure good tone without injury to the voice.—Begin at C and train the voice downward, giving clear, pure, light tones.

Low voices.—Boys with changed voices and many older girls imagine that this tone is out of their reach. This is because they produce the tone in the throat. Bring the voice forward, and give the tone with a light speaking quality. This tone seems thin and light to those accustomed to sing entirely within the chest register. Practice this tone daily, gradually working down the scale until the voices are in tune.

Syllables.—The syllables Do, Ti, La, Sol, Fa, Mi, Re, Do are excellent for practice, as they exercise all of the vocal organs, including tongue, teeth, and lips, securing rapid and clear enunciation.

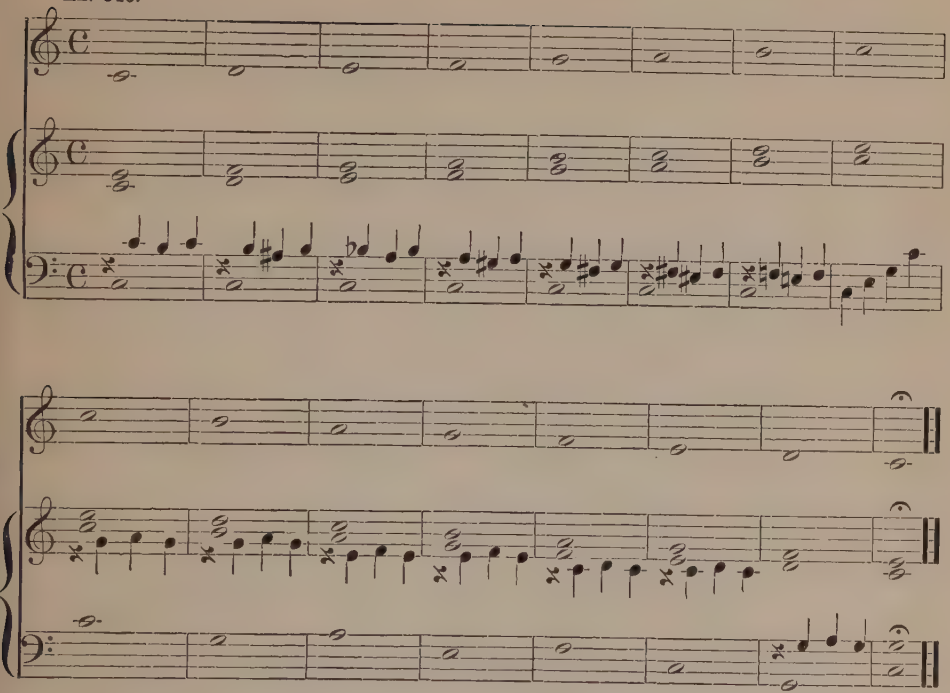
Vocal Drill.—The exercises on pp. 161–170 should be practiced daily after the vocal drill is given. The vocal drill should consist of the scale, down and up slowly, then quickly, with the syllables, then with the vowel sounds, and such exercises as the following.

Should this exercise prove to be too high at first, begin lower down the scale and gradually work up.

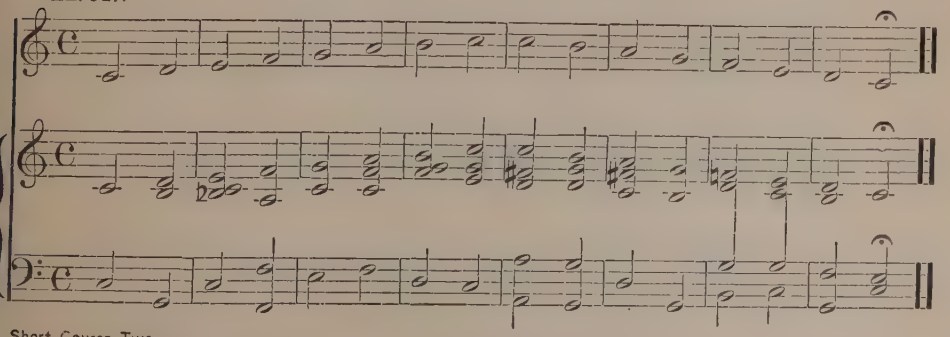
The following exercises serve a great variety of purposes: First, unison practice in intonation—that is, singing in tune; Second, vocal training for quality of tone, and rapid, clear enunciation; Third, training in rhythm and measure—that is, in keeping time; Fourth, in phrasing and proper expression. These exercises should also be used for dictation purposes; that is, as soon as a movement is mastered its representation should be practiced until the pupil can (first) write each exercise from memory, and (second) express similar movements differently combined, from hearing them.

Ex. 346.

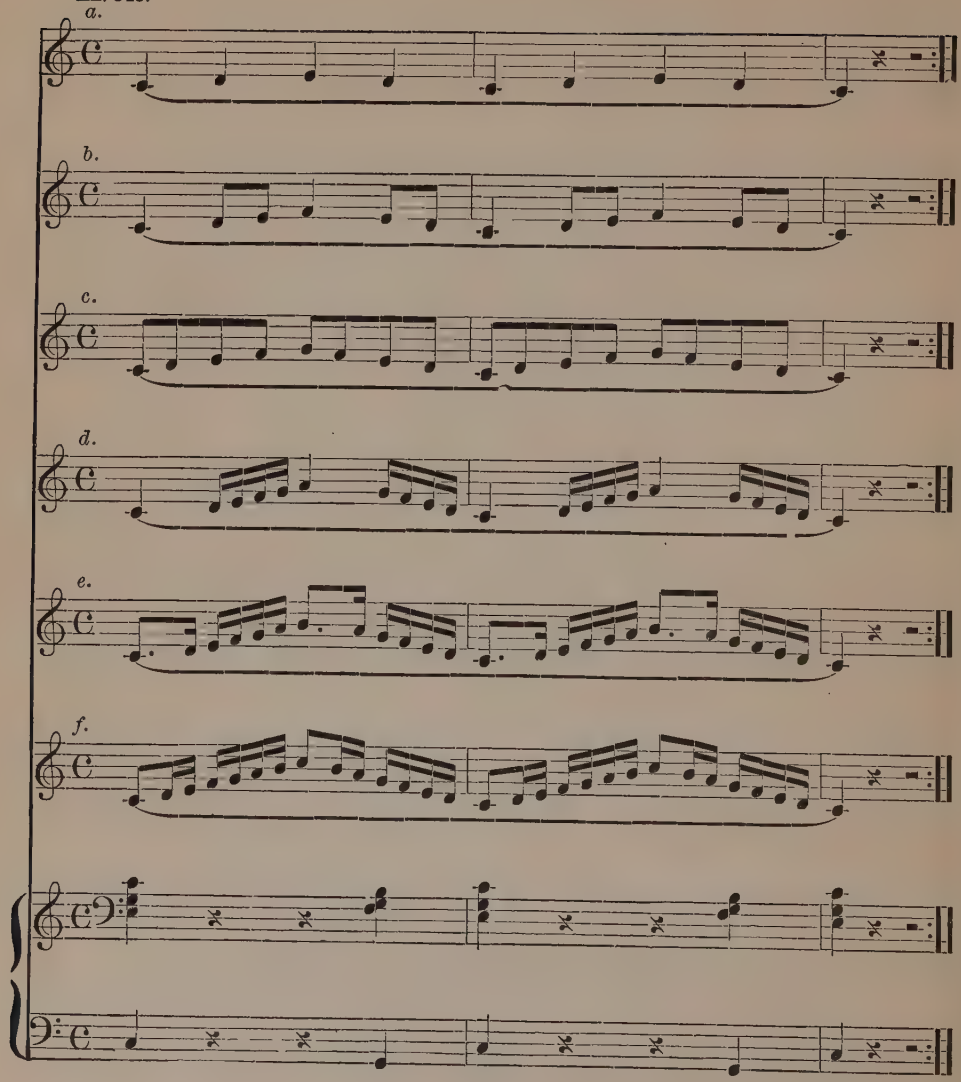
Music by Giuseppe Concone.



Ex. 347.

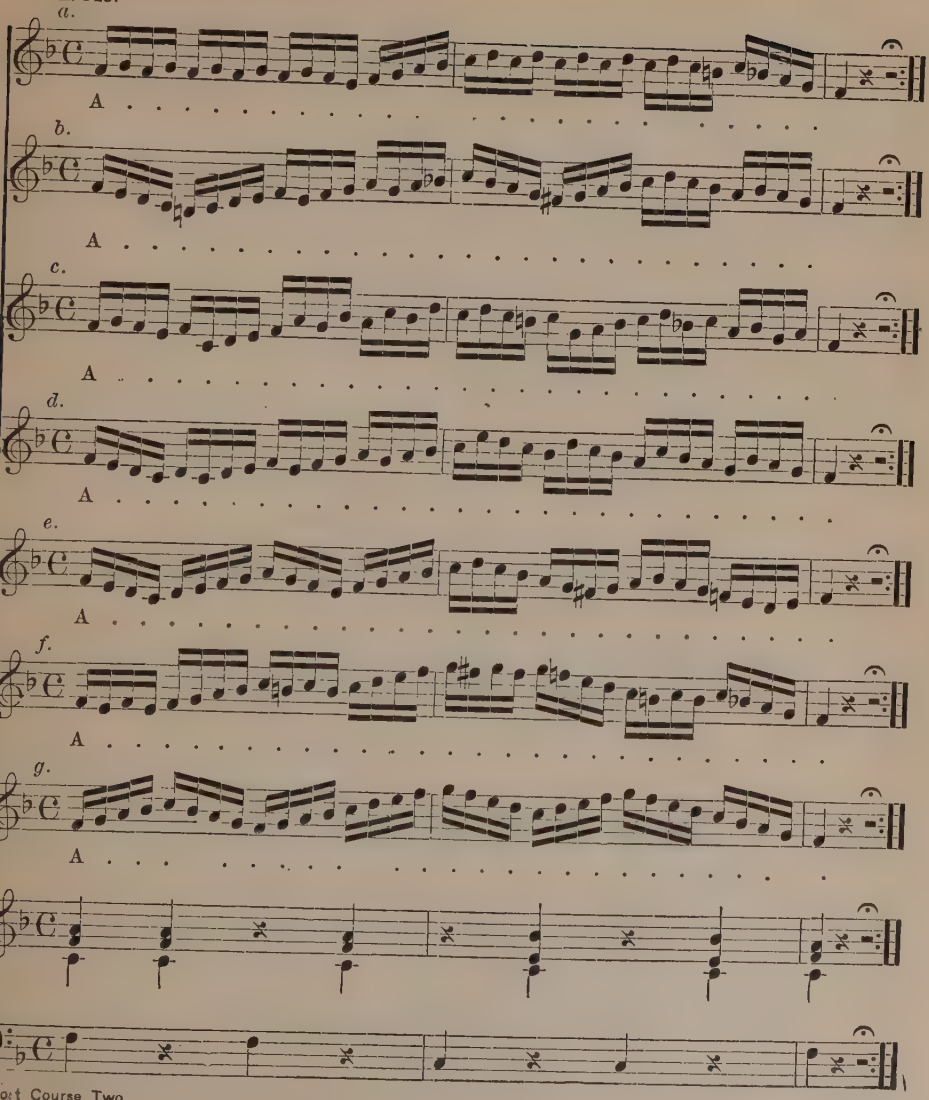


Ex. 348.



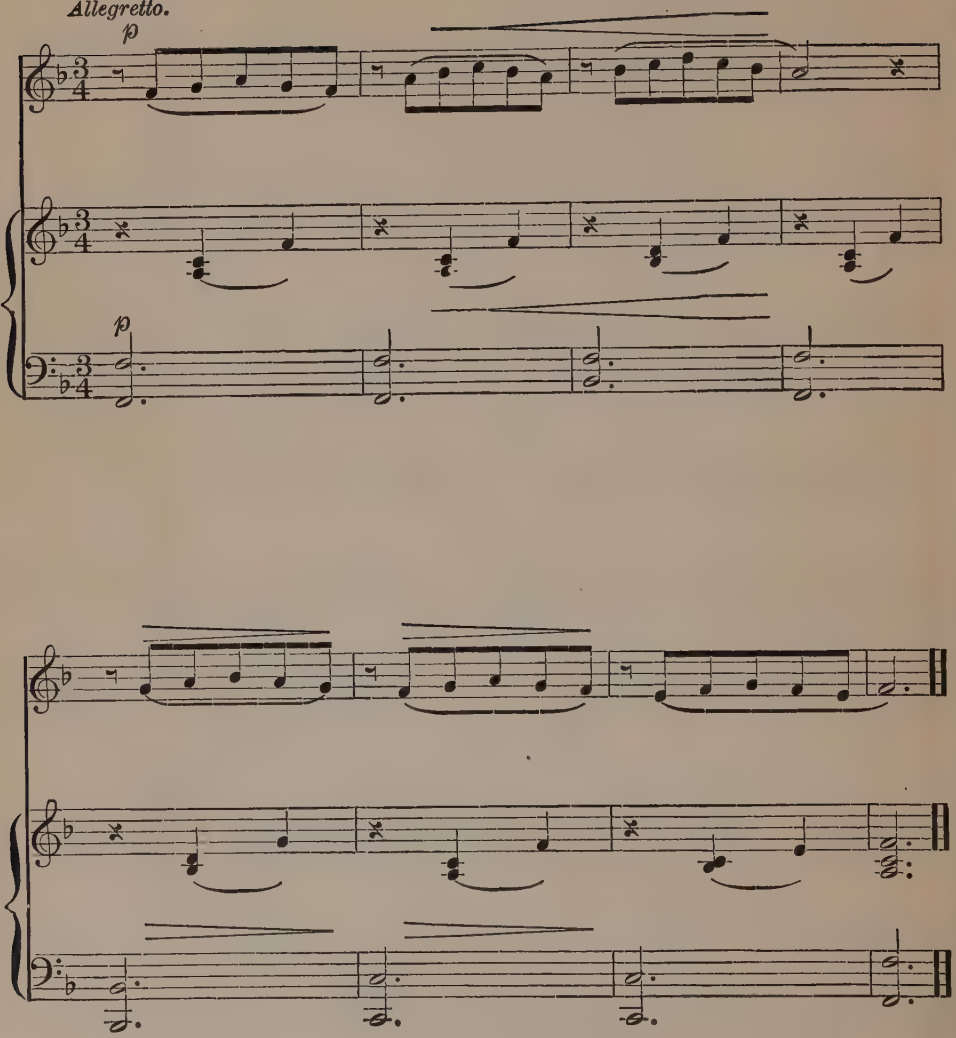
To be sung with various vowels.

Ex. 349.



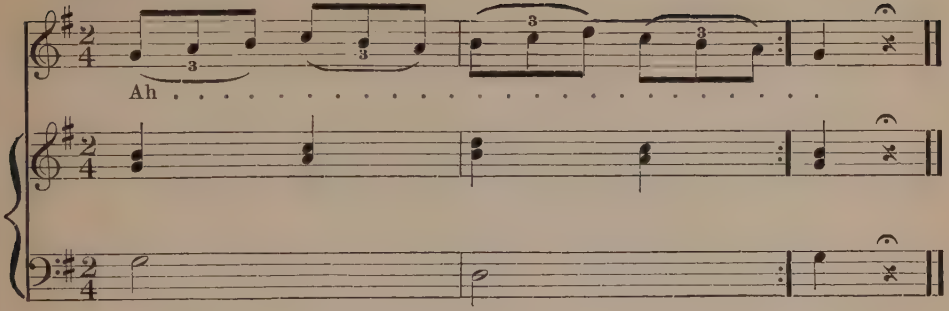
Ex. 350.

Allegretto.

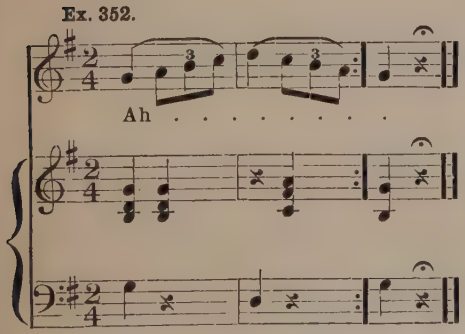


To be sung with various vowels.

Ex. 351.



Ex. 352.



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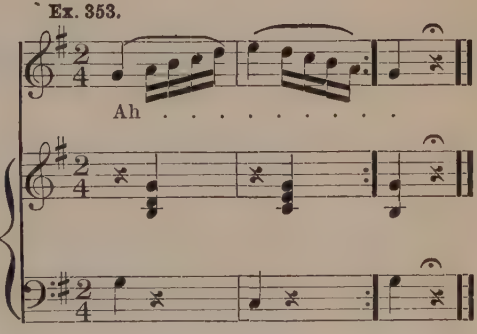

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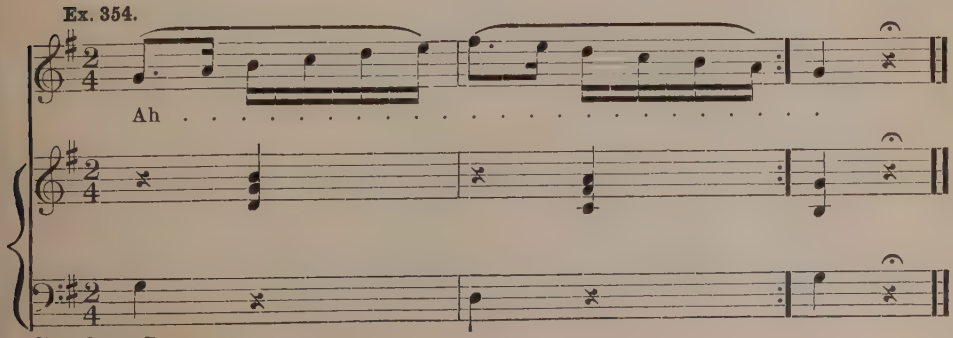

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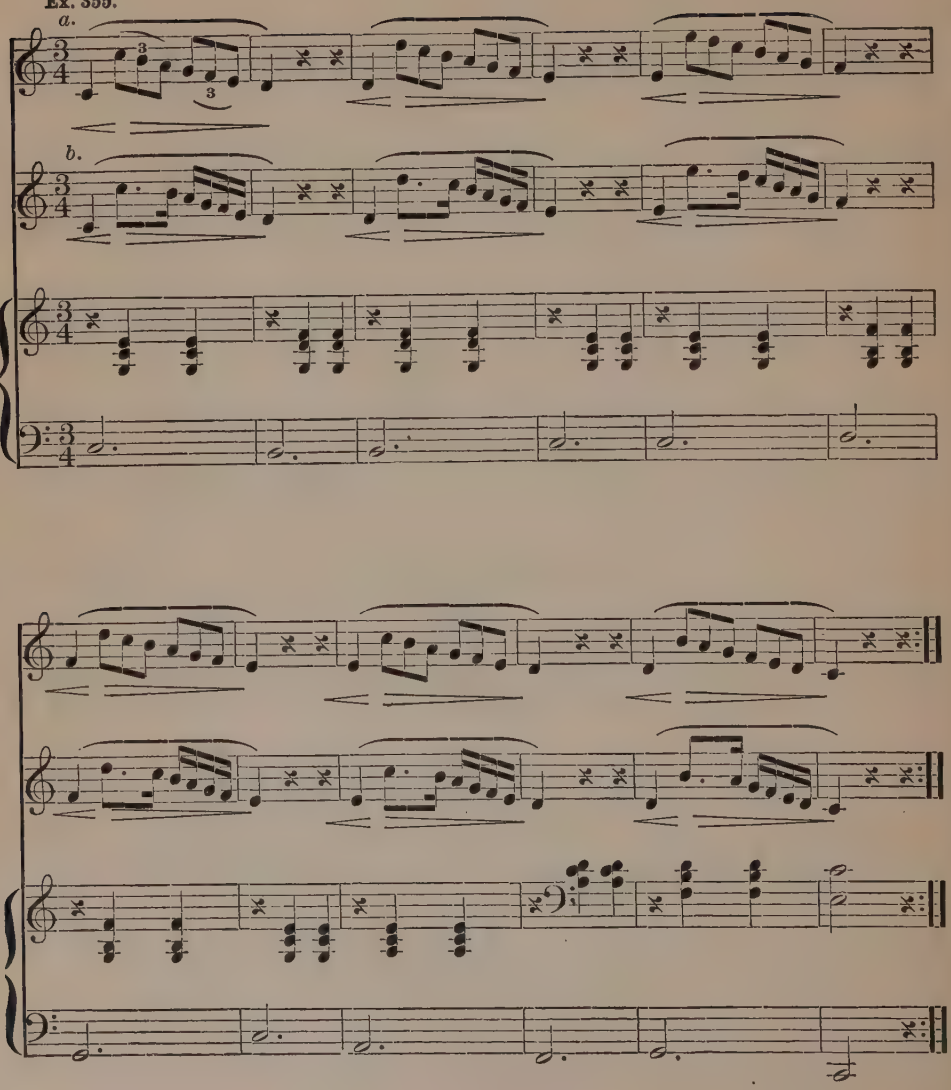

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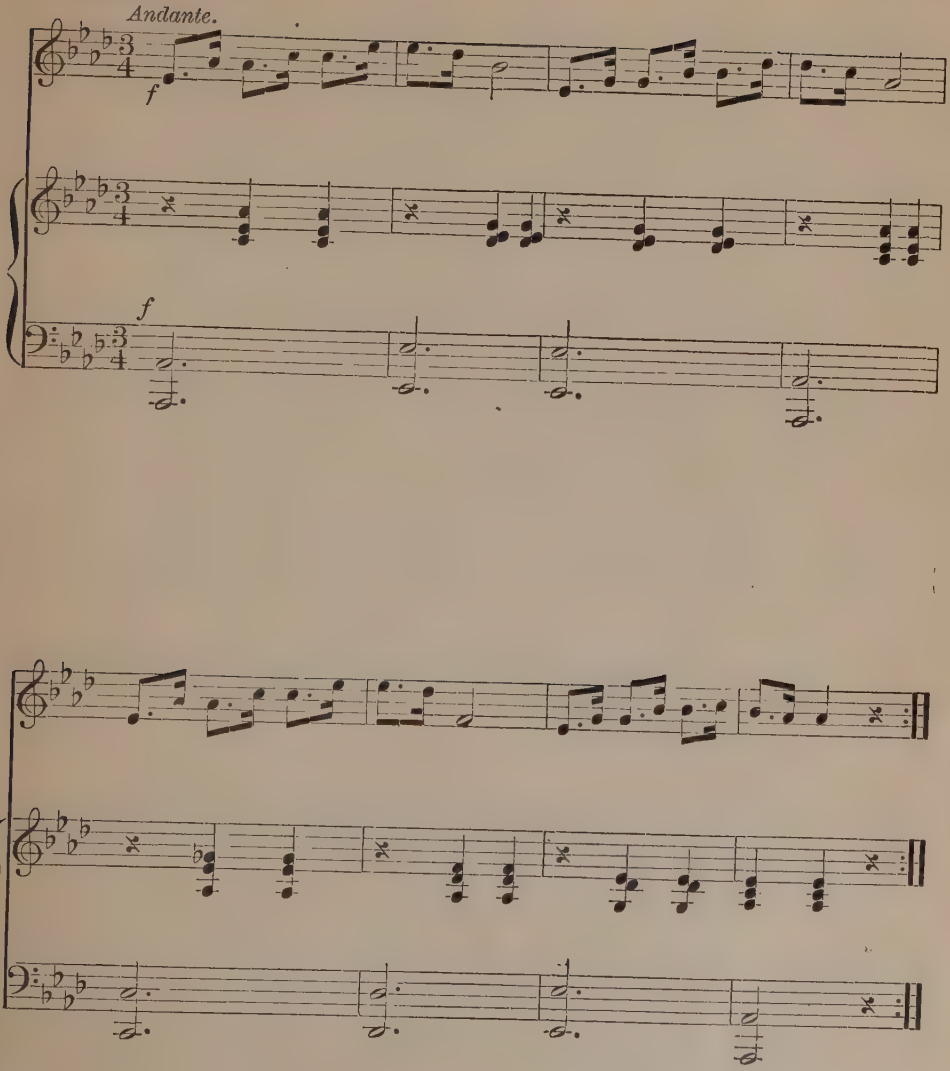

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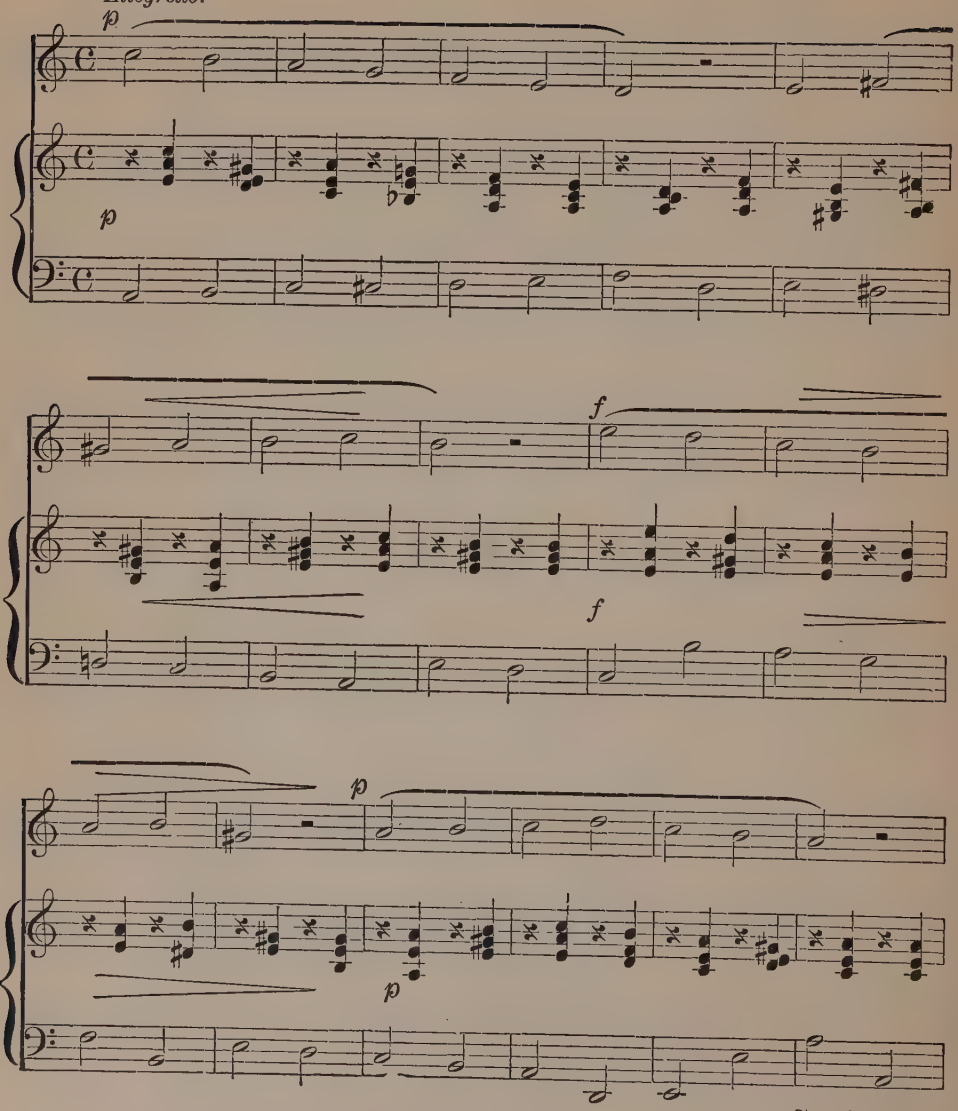
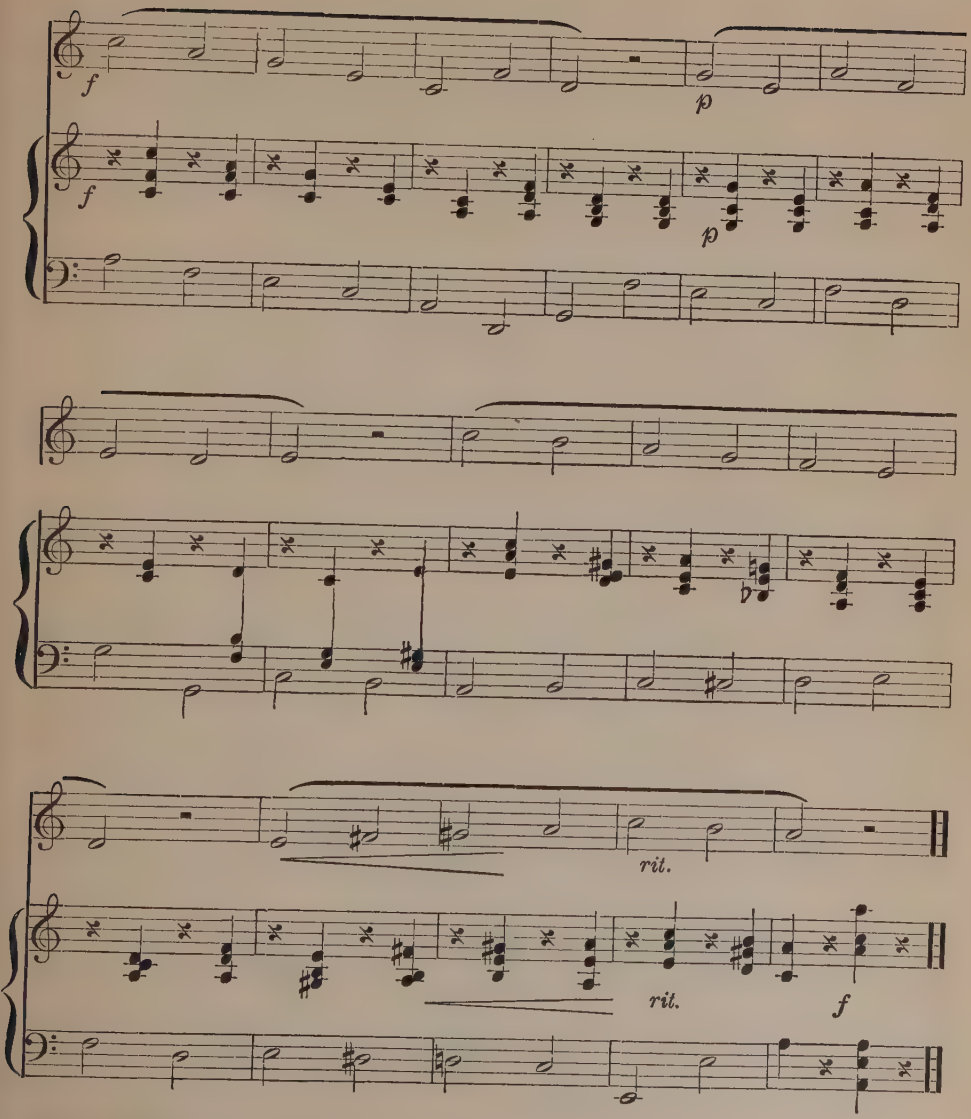
Allegretto.

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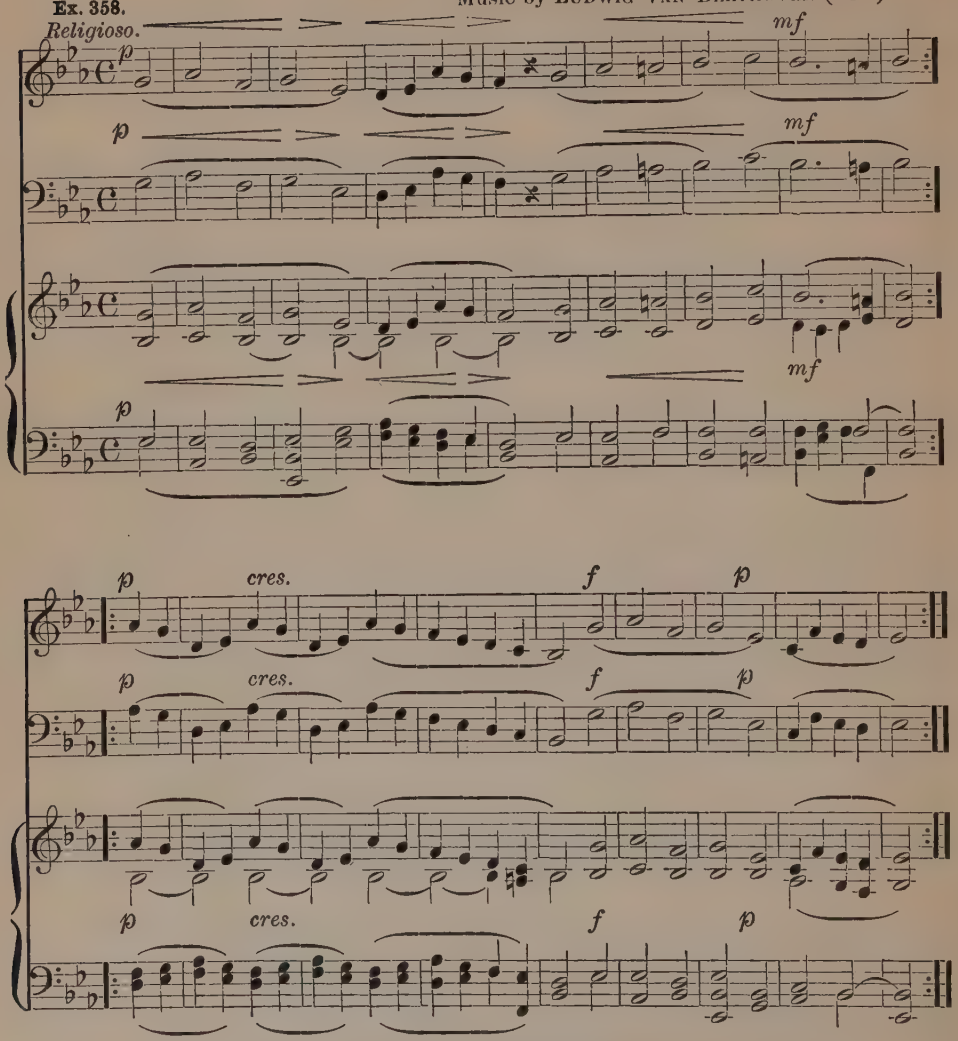
Ex. 358.

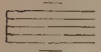
Music by Ludwig van Beethoven (arr.).



Religio'so, in a quiet manner.

Summary of Theory.

Staff.



Leger lines.

The lines and spaces upon which music is written are called the staff.

Lines called leger lines may be added both above and below the staff.

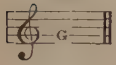
The lines and spaces of the staff are called staff degrees.

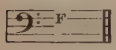
The quality of tones which enables us to distinguish them by the terms high and low we call pitch.

Each staff degree represents a tone of a certain pitch.

To show what pitch a staff degree represents, a character called a clef is placed at the left end of the staff.

Clefs.





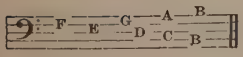
There are two clefs in common use, the G clef and the F clef.

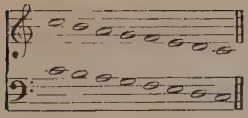
These characters are modified Gothic letters. When placed upon the staff they indicate the pitch assigned to the different staff degrees upon which they are placed. Thus, the curl of the G clef comes on the second line, showing that this line is to represent the pitch known as G. The curl of the F clef comes on the fourth line, showing that this line is to represent the pitch called F.

High voices, such as young boys and ladies possess, give tones that are usually represented upon the staff bearing the G clef. This clef is sometimes called the treble clef.

Low voices, such as men possess, give tones which are best represented upon the staff bearing the F clef. Therefore, the F clef is often called the bass clef.

The clef shows us what pitch a single staff degree represents, but as the letters representing the pitches follow in alphabetical order, we can easily ascertain the pitch which every other staff degree represents. It is therefore unnecessary to memorize the letters connected with the staff degrees. Thus, the second line bearing G, the next below must represent F, and the next below that must represent E, and so on; while above G we begin again with A and proceed with B, C, and so on. With the F clef it is just as easy. The clef shows us the line that represents F, so the space above that must represent G and the one below must represent E, and so on.



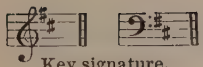


There is a series of tones which are represented upon eight successive staff degrees and which serve as a measure for all other series of tones. This is known as the scale. It is indicated in the margin by a series of characters which we call notes.

Notes.

The scales which we generally use to weigh and to measure things with are divided into equal parts: for instance, in a foot rule, each part is equal to every other part of the same kind,— that is, each inch is equal to every other inch. But the tones of the musical scale do not differ in pitch in a perfectly regular way.

We do not notice this irregularity when we sing the scale, and we cannot see any representation of it in the staff, as the degrees are perfectly uniform in their distance apart; but when we have once learned the scale and have become able to sing it, the ear will always guide the voice so that the variations are always correctly placed.



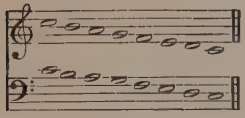
Key signature.

♯ ♭

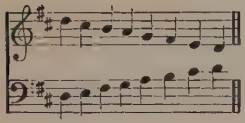
Sharp. Flat.

It is necessary to have a set of signs by means of which we shall know on what staff degree the scale begins and ends.

These signs are called key signatures or key signs. They consist of characters called sharps and flats.

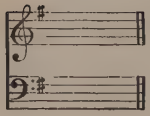


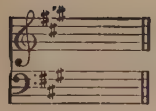
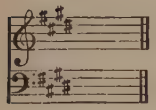
The staff represents one series of pitches which corresponds to the scale, and as this series begins on the staff degree which represents the pitch called C, we call this scale the scale from C.



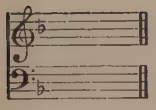
If we take the pitch represented by any other staff degree for the first tone of our scale it is necessary to place a sign (key signature) after the clef, to indicate that fact. Thus, if the staff degree next above C, or D, be taken as the starting point, two staff degrees represent tones that are too low to fit the scale, and two sharps are therefore placed on the staff degrees so that they will represent the proper tones.

It will be seen that only one of these sharps is actually on a staff degree which represents a tone in the scale shown in the margin, but the two sharps form a sign which we at once recognize as the certain sign of the scale from D, and the ear guides the voice aright, even though the particular degree which is affected is not noticed.

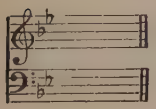


In the same way, we regard one sharp as the key signature for the scale beginning on G.

If three sharps are used as the key signature the scale begins on A. If four sharps are used as the key signature the scale begins on E. It will be noticed: 1, that the starting point of the scale is always on the staff degree next above the sharp farthest to the right, whether the G or the F clef is used; 2, that the first sharp occupies the staff degree representing the pitch called F; 3, that the second sharp occupies the pitch called C; 4, that the third is on G; 5, that the fourth is on D; and 6, that all these things are true, no matter which clef is used, and hence it is just as easy to find our starting point with one clef as with the other, and just as easy to read the scale with the bass as with the treble clef, provided we trust to the key signature for our starting point.

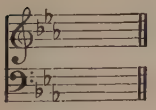
We have considered key signatures which are made up of sharps only; but it happens, when we take certain pitches for the starting point, that some staff degrees represent pitches that are too high to fit the scale, so flats are used to make these degrees indicate lower pitches than they otherwise would.



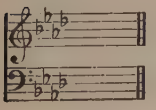
Thus if we start on the degree that represents the pitch called F we find that the third line of the treble (second line of the bass) represents a pitch too high and so a flat is placed upon it. This staff degree represents now not the pitch called B, but B flat, and the scale is called the scale from F.



If we take B flat for our starting point, a second flat must be placed on the degree representing E, which then represents E flat, and the scale is the scale from B flat.



If E flat be taken for the starting point a third flat must be placed on the staff degree representing A, which then represents A flat, and the scale is the scale from E flat.



If A flat be taken for the starting point a fourth flat must be placed on the staff degree representing D, which then represents D flat, and the scale is the scale from A flat.

It will be noticed that the last flat is invariably on the fourth degree of the scale, and that the flat before the last, if there be more than one, is on the starting point of the scale. It is just as easy, therefore, to find the keynote with flats for the signature as it is with sharps.

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